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"THE CRAP FILTER HAS BEEN WHACKED UP TO 11"
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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS
OF THE NME STAFF THIS WEEK

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TRACK
OF
THE
WEEK

KANYE WEST

New Slaves

Yeezus says... well really quite a lot actually. From the evidence of this new cut, he's going further into the heart of darkness explored in his 2010 album 'My Beautiful Dark Twisted Fantasy'. But this time, he's fuelled by righteous political anger. Debuted first as a projection onto 66 buildings in cities across the world, and then again with an intense performance on *Saturday Night Live*, 'New Slaves' is dense and dramatic and also damn excellent, as he chants over a sparse, sinister backdrop hewn from a sample of 'Gyöngyhajú lány' from '60s Hungarian

It whips scandal up with sex and psychosis in an explosive revenge drama

psych-rockers Omega (well of course it is). West casts a hypnotic, noxious spell, almost screaming as the pressure rises. In terms of message it makes his statement in the wake of Hurricane Katrina in 2005 that "George Bush doesn't care about black people" sound tame. He takes the scandal of the cheap labour generated by America's private prison system creating a slave class, and whips it up with sex and psychosis into an explosive revenge drama. Although the reference to Bobby Boucher, Adam Sandler's character in 1998 sports comedy *The Waterboy*, is pretty odd, Kanye's back in the room and 'New Slaves' just raised the bar even higher. All of this before we've even heard the final version, which includes Frank Ocean singing at the end. **Dan Martin, writer**



THE ORWELLS

Head

The band of Great Escape, Chicago's Orwells give another reminder of just how exciting they are on 'Head'. "I never wanna see her when I'm sober", sighs Mario Cuomo, followed by whirring guitars and distant howls that sum up the dizzying confusion of being young and in love.

Rhian Daly, writer

SMITH WESTERNS

3am Spiritual

Though the title may suggest the Chicago retro-heads have turned in a new track influenced by The KLF's pumping techno track '3am Eternal', the reality has far more in common with paisley-era Beatles – and suggests that classic pop tunes will win through on forthcoming third album 'Soft Will'.

Dan Stubbs, News Editor

JACQUES GREENE FEAT. HOW TO DRESS WELL

On Your Side

Turned off because Tom Krell's shadowy alt-R&B isn't your thing? Don't be. This collaboration with Canadian producer Jacques Greene (Thom Yorke is a fan) is dark and moreish, with steely synthesizers and chopped "yeah yeah yeah"s. There's more to How To Dress Well than a Mariah Carey obsession.

Siân Rowe, Assistant Reviews Editor

OUTFIT

Want What's Best

Liverpool odd-poppers Outfit show off a newly digitised edge to their sound. Coming on like Field Music teaming up with Hot Chip this is geek-rock at its best. Hypnotic and entralling, the song builds and builds on its own optimistic mantra. Outfit's glass isn't half full – it's overflowing.

David Renshaw, News Reporter

CHVRCHES

Gun

The Scottish trio's twinkly pop just gets better, trailing an album that promises to be one of the year's top when it turns up this autumn. But despite its zappy

brightness, 'Gun' carries a veiled threat with vocalist Lauren warning "I'm gonna come for you".

Matthew Horton, Writer

CASS MCCOMBS

Three Men Sitting On A Hollow Log After hitting us with two albums in a year in 2011, the American singer-songwriter went quiet. But this split single with veteran cult folkie Michael Hurley has him dipping his toe back in the water with another charming, plaintive strum.

Alan Woodhouse, Senior Sub-Editor

DAUGHN GIBSON

You Don't Fade

The latest track from the Pennsylvanian gloom-crooner's forthcoming second album is another modern take on 'Murder Ballads'. His Nick Cave drawl meets wickedly warped electronics over stuttery samples, recalling the dusty bleakness of his former life as a trucker that made most of the stories on 2012 debut 'All Hell'.

Jenny Stevens, Deputy News Editor

LOOM

Acid King City

It may have a title straight from the Bobby Gillespie/Jim Reid special edition of magnetic poetry, but this free download comes straight from the oiliest bowels of grunge gut instinct, with all the roiling rancour of Mudhoney or early, nasty Hole. "I wasn't looking at you... Why would you think that I would?" seethes Tarik Badwan, with the sort of delicious bile that makes us love their hate.

Emily Mackay, writer



DRENGE

Backwaters

Sinister and sinewy sexiness a-plenty from the brothers Loveless, who continue to trump up the kind of lust-splattered, sludge-heavy romps that Josh Homme would write if he'd swapped the desert for a working men's club up north. "I've never seen blood or milk mixed so divine," they snarl. Me-bloody-cow.

Ben Hewitt, writer

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UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING
IN MUSIC THIS WEEK

Edited by Dan Stubbs



ARCTIC MONKEYS

VENTURA THEATER, VENTURA, CALIFORNIA MAY 22

QUIFFS, RIFFS AND NEW TRICKS

A stellar return to live performance with a brand new song to boot

MAIN EVENT

The last time Arctic Monkeys played live it was for a global audience of roughly 900 million, give or take a few thousand. Their two-song spot during the Olympic Games Opening Ceremony at the Olympic Stadium is a world away from the quaint, 1,200-capacity Ventura Theater, a comparatively miniscule venue just off the Californian coast, an hour's drive outside of the band's new home city of Los Angeles. For those who prefer riffs, quiffs and licks to the 100-metre sprint, it's every bit as exciting.

It's been almost a year since the band's last proper show, which took place at

Metallica's Orion Music + More festival in June 2012, and Monkeys fans the world over have been champing at the bit, waiting eagerly for their return. Tonight they repent for a lengthy absence by delivering a set chock full of classics, a handful of rarities and – the biggest treat of all – a brand new track, which opens the night's 21-song salute and shakes the faded Gatsby opulence of this sweetly ragged, gilt-adorned venue to its core.

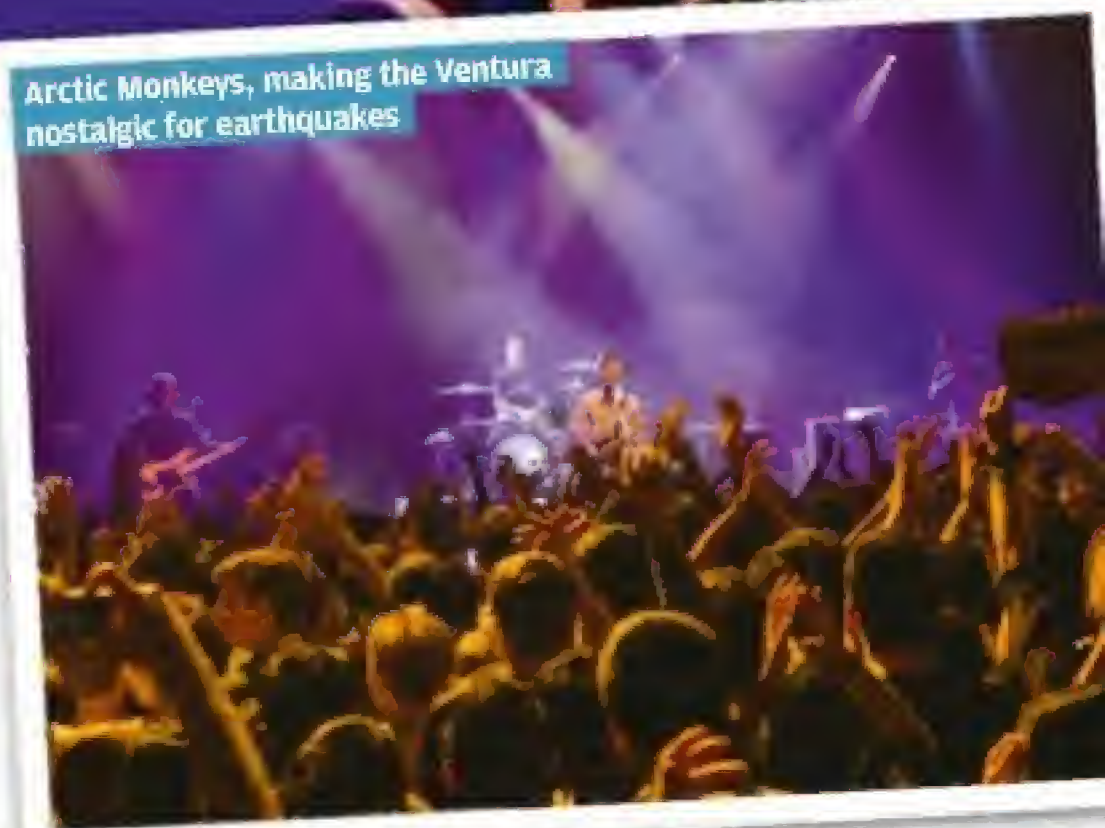
Titled 'Do I Wanna Know?', the new track is a thrusting, lustful number with a creeping guitar line that stalks sinisterly through the sweaty room as Alex Turner croons wantonly about a girl with "colour in [her] cheeks". The lyrics tell the lass in question to "simmer down and pucker up", albeit with the

gentlemanly afterthought, "We can be together/If you wanted to".

It's not one of those Monkeys songs that drags you breathlessly onto the dancefloor, but one that beckons sinisterly in the direction of the bedroom and ravishes you before you've even had time to spray on a bit of perfume and pull the sheets back. It is bloody fantastic, and if anything else on the next album lives up to it, we're in for one heck of a treat. When Alex said the new material would be heavier than anything they've done before, he certainly wasn't lying.

Though the new record is supposedly set for release later this year (Matt Helders told us at the NME Awards "We'd be stupid if we made a 2013

Arctic Monkeys, making the Ventura nostalgic for earthquakes



album and released it next year") the band unleash only one new song tonight, handing over the rest of the evening to full-throttle versions of 'R U Mine?', 'Brianstorm', 'I Bet You Look Good On The Dancefloor' and 'Don't Sit Down 'Cause I've Moved Your Chair'.

Alex Turner: now handsome enough to carry off a cushion-cover fabric



Alex clearly came dressed for May 24 by accident



Rock machine Helders is too much even for himself

THE SETLIST

- Do I Wanna Know?
- R U Mine?
- Dancing Shoes
- Brianstorm
- Brick By Brick
- Don't Sit Down 'Cause I've Moved Your Chair
- Evil Twin
- Old Yellow Bricks
- The Hellcat Spangled Shalalala
- Crying Lightning
- Pretty Visitors
- Do Me A Favour
- Cornerstone
- She's Thunderstorms
- The View From The Afternoon
- Fake Tales Of San Francisco
- I Bet You Look Good On The Dancefloor
- That's Where You're Wrong
- Suck It And See
- Fluorescent Adolescent
- 505



"How are you feeling tonight, Ventura?", asks Alex Turner after he and "rhythm panther" Helders – this evening proudly sporting Arctic Monkeys merch – tag team vocals on 'Brick By Brick'. "Are you in a good mood, would you say? Can you feel the sense of occasion?" he continues – and going by the ritzy of his outfit and the fact that he's just got down on his knees to riff in front of Jamie Cook, he most definitely does. Sporting a spangly silver tuxedo jacket, he's morphed from badass biker boy into Billy Fury by way of dashing matinee idol. There's even an old-world elegance to the way he taps his pedals with his feet during 'She's

Thunderstorms', doing so by gracefully crossing one leg over the other like Fred Astaire about to break into a foxtrot. The fancy jacket comes off after the

third song, with Alex rolling up the sleeves of his crisp white shirt – a clear 'getting down

to business' signifier if ever there was one. Later in the set, after a tender 'Cornerstone', he realises that said shirt is open practically to the waist, flashing off chest hair and man jewelry. "Is that too many buttons undone, do you think?" he asks coyly, to screams of glee that would suggest that full-blown nudity wouldn't be too much for this particular audience.

Other treats bestowed on the rowdy crowd during the hour and 45 minute-long set, include 'Favourite Worst Nightmare' rarity 'Old Yellow Bricks'. "We haven't played this one

for a long, long time, Ventura, but it's gonna be great," states Alex. "We're fucking playing all the deep cuts here in Ventura, eh?" He's right – live rarities 'Dancing Shoes' and 'Fake Tales Of San Francisco' get their first outings in years, with Alex introducing the latter by running a comb through his hair and announcing "Check this shit out!".

With five more North American dates before they head to Europe for their run of festival dates, including the small matter of a headline set on Friday night of Glastonbury, tonight's evidence suggests the band are starting as they mean to go on, with one of the slickest, most exhilarating sets of their brilliant career. *Leonie Cooper*

VIEW FROM THE CROWD

WHAT WERE THE BEST BITS?



Caitlin Davies, 18
Antelope Valley
"I liked the new song, it was kind of edgy and bluesy, like newer Black Keys stuff."



Selena McCrory, 19
Antelope Valley
"Just amazing. I just got the Stars & Stripes Arctic Monkeys shirt the same as Helders!"



Eric Overdier, 19
Santa Barbara
"The new song was great. I love coming to live shows and hearing new things."



FRANZ FERDINAND: 'OUR NEW ALBUM'S A HOLE TO A WHOLE UNIVERSE'

Album number four veers from Greek mythology and the futility of work to the inappropriateness of pop music at funerals, says Alex Kapranos

Four years on from 2009's 'Tonight: Franz Ferdinand', the band return with their fourth studio album 'Right Thoughts, Right Words, Right Action'. Should we call it a comeback? Alex Kapranos isn't so sure. He says life on the road has kept the band lean.

"We've been playing gigs over the last couple of years, so we didn't stop touring completely," he points out. "If you're a band that's purely in the studio

you lose the sense of who you are live. It can become quite boring. So playing live meant we could keep that connection to people. It was only when we announced the record last week that I considered that people would be deciding whether they wanted another Franz Ferdinand record, but we had a really lovely, positive response."

He's sat with bandmate Nick McCarthy in the latter's Sausage Studios, the recording space in east London with the wurst name in music.

Kapranos still spends most of his life north of the border, while McCarthy has laid down roots in the capital, and bandmates Robert Hardy and Paul Thomson also live at opposite ends of the country. With recording taking place either here, at Kapranos' Scottish base or with guest producers in Stockholm and Oslo, the band believe their working relationship has actually blossomed. "I think when you listen to a record you can tell, even if it's the darkest kind of music, you can always tell if the people are getting on," observes McCarthy. "If they're enjoying

each other's company and being in a room together."

That sense of enjoyment is certainly there on a record which returns to the

"This record feels very 'us' in an undistracted way"

ALEX KAPRANOS

jaunty exuberance of their self-titled 2004 debut. It's a change of direction after 'Tonight'. "That felt like a tangent," points out McCarthy, before Kapranos continues: "This record feels very 'us', and very 'us' in an undistracted way. We deliberately cut ourselves off

TRACK by TRACK

'RIGHT THOUGHTS, RIGHT WORDS, RIGHT ACTION'

Alex's hints on the songs

RIGHT THOUGHTS

RIGHT WORDS

RIGHT ACTION

READY FORWARD

'Right Action'

"A postcard from a flea market had the message: 'Come home, practically all, is nearly forgiven'. That's the opening line. To me, it was almost a novel in a few words."

'Evil Eye'

"My dad's Greek and in a lot of Mediterranean cultures they have the tradition of the evil eye. Certain people in my family have always felt that they have this extra-sensory power that they can predict things, so I tried it."

'Love Illumination'

"We can't really talk about that one."

'Stand On The Horizon'

"There's a bit about Marsden Rock, off South Shields. There was an arch that collapsed in a storm. It's about the landmarks of your life being destroyed. Sometimes it's good."

'Fresh Strawberries'

"It's about searching for an answer, whether it's religion, or a belief system, or just somebody to admire."

'Bullet'

"We played around with the rhythm, so it comes in one beat too early and hits you around the head. It's a technique you find in Hollywood films a lot. They build up suspense."

'Treason! Animals.'

"Laughing at the absurdity of it all in the face of desolation. Really, it's just me signing about imagining I'm king of the trees and the animals."

'The Universe Expanded'

"We recorded it in Sweden with Bjorn of Peter Bjorn and John, but it was too beautiful so then we took it back to Scotland to fuck it up a bit."

'Brief Encounters'

"Again, we don't want to say too much about this one just yet."

'Goodbye Lovers & Friends'

"I'd been to a few funerals where inappropriate music was played. You think: 'It might have been their favourite tune, but for everyone that's here it's bloody awful.' So the first line is 'Don't play pop music'."



Alex and Nick have had new haircuts: fop and Lego



Alex set up his own mini-cab office in the band's studio



Bob and Paul were rapt by Nick's technical wizardry

from thinking about how it was going to land in the world and just enjoyed ourselves."

The album title, 'Right Thoughts, Right Words, Right Action', is offered as the answer to a cryptic message left in a postcard which inspired the album's opening track: "Come home, practically all, is nearly forgiven". Kapranos never intended the slogan to be a political rallying cry, although he can't resist pointing out: "I think a lot of politicians could benefit from applying it to their lives

and really thinking, acting, and doing it right!"

What the record does concern itself with is lyrical themes that veer from the expanding universe and Greek mythology to the futility of work and the inappropriateness of pop music at funerals. Are Franz Ferdinand feeling a bit existential?

"I think we're too stupid to think of it like that," says Alex with a grin. He pauses before jumping back in: "There's lots of different things in just one song,

never mind across a whole album, so sometimes it does the songs a disservice to try to sum them up in a few words. For me, the best kind of music is music that I can get an instant buzz off, I listen to it and it makes me feel fucking

good, or maybe it's dark and melancholic, but I still feel some kind of immediate buzz from plugging into somebody's humanity. It's got to have that, and that can be all you get from it. But, for me, I want there to be a little bit more.

I want it to be a hole that you can crawl through into a whole universe. We put a lot of ourselves into putting that universe there, but if all you want is the buzz then that's there as well."



Behind Nick, a secret door to the Franzcave opens

"Definitely needs more hongos..."



This ready, aim, fire really is out of control

► Turn over for full access studio reports from Jake Bugg, Deap Vally, Manic Street Preachers, The Maccabees, The Horrors and more...

"IT'S LIKE THE FIRST RECORD – BUT BETTER"

Jake Bugg heads to Malibu and enlists superproducer Rick Rubin for album two

Jake Bugg looks set to follow up his self-titled 2012 debut as quickly as, well, a lightning bolt. The Nottingham singer-songwriter has been working on a new album with production don Rick Rubin – co-founder of Def Jam Records, mastermind of Johnny Cash's late-period reinvention and co-producer of Adele's mega '21. He's also a man with a reputation for esoteric working habits – and a hugely impressive beard. "I didn't know how well renowned he was when I went in there, so I kind of met the guy at face value and we got on really well," Bugg tells *NME*. "A lot of people say he can be unorthodox, but I've not experienced it yet. He's got this little ball he bounces up and down every now and again but that's about it, you know? There's nowt wrong with that."

Bugg and Rubin have been working together in Malibu, where the 19-year-old has picked up a few new influences. "I've been listening to a lot of Neil Young and Nick Drake and all that kind of stuff, and I think with these

new songs you can kind of tell what I've been listening to," he says. "I still think it sounds like what I do, I want to emulate the first record – but better." Living the California good life has had an effect too: "I can't talk about stabbings in car parks and drinking on the street when I'm in Malibu enjoying the sunshine!" The location has also given him plenty of distraction-free time to create. "You know, you're staying in Malibu, you've got nowt else to do, you might as well pick up a few guitars and jam with some people."

"I think it's alright, but it might be awful!"

JAKE BUGG

Largely being co-written with Bugg's frequent collaborator Iain Archer,

there's no news yet on when the album will be released. So far, Bugg will confirm the name of just one track: 'Slum Door Sunrise'. What's it like? "I don't know," says Bugg, in his typically understated way. "I think it's alright... but it might be awful! I'll leave it to everyone else to tell me what the difference is."



Rick Rubin... or is it Bad Santa on a day off?



OK, who glued Jake's arm to the lamppost?

FORTHCOMING ATTRACTIONS

From "new adventures" to "soft-rock", here's a progress report of the most intriguing albums heading our way...

THE HORRORS

Rhys Webb tells us the psych-rockers have made their most "euphoric" album yet

Where is the album at right now?

Rhys Webb: "We're right at the end of the recording process and ready to roll. We're recording 11 tracks. It's sounding very exciting. It's the next step in our journey and we're always challenging ourselves to write in new ways. It's always an adventure!"

What adventure are The Horrors taking us on this time around?

"If something wasn't moving us, then

we didn't bother with it. We wanted something that would excite the listener and that was inspiring to us." **Should we be expecting the unexpected again?**

"I always think there is more in common with our albums than a lot of people say, but we always want to move forward as a band and make something better than what we have done before, and I think we have definitely been successful with that. Faris [Badwan, singer] is sounding fantastic too – I think it's the best he has ever sounded."

Howler: America may have given up, but Jordan (second from left) won't

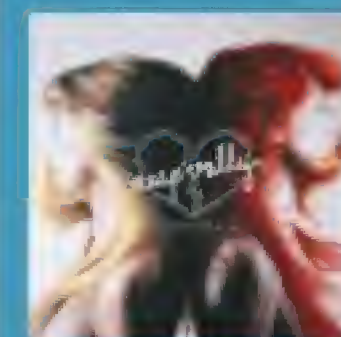


Rhys (centre) and co will be released from the studio dungeon very soon

TRACK by TRACK

'SISTRIONIX'

Julie Edwards talks us through the key songs



End Of The World

"We just really wanted to say something positive. We're

total peaceniks. We think everybody should chill out and get together."

Gonna Make My Own Money

"Lindsey wrote most of the lyrics on that one, and they're very literal. Her dad always said to her, 'You're gonna have to find somebody rich to marry, keep an eye out'. And she just feels and I feel, like, why do we have to do that?"

Your Love

"This was a romance that Lindsey had with a very good-looking young man. It's kind of like a reverse of the Helen Of Troy thing, but about a guy."

Women Of Intention

"Lindsey says this is a middle finger... We're not like these savage creatures that somebody found who don't have any thought process. We know what we're doing, we choose what we do."

Raw Material

"We LOVE this. It's our classic rock'n'roll psych jam. The lyrics are pretty straightforward on this. We're not raw materials. And if we are, it's our right to create ourselves from our own raw materials."



Into the Vally: Lindsey (left) and Julie

GOING DEAP

Californian duo **Deap Vally** are set to drop the year's hardest rocking debut

It's just a conjunction of the word 'sisters' which Lindsey [Troy, guitarist and singer] and I are, and 'histrionics' because we make high-drama music. It's like histrionic rock'n'roll," explains Deap Vally's drummer Julie Edwards of the title of debut album 'Sistrionix'. Put together over the past 18 months at US angst-rockers Cold War Kids' studio in San Pedro and Infrasonic in east LA, the album was honed by Mars Volta producer Lars Stalfors and will be unleashed on the world on June 24.

"I think the majority of the songs are about female empowerment. A 'fuck you' to people who keep trying to put us in these boxes: as people, as women, as musicians," explains Edwards, pointing out the heavy, sludgy strut of 'Raw Material' with its bellow of "You ain't ever even broke a string, what can you teach me?" and the bristling war-cry of 'Women Of Intention' as the two songs which deal most explicitly with the pair's frustrations.

"What we wanted to achieve with these tracks, is a little taste of what you

experience when you see us play live," explains Edwards, and indeed, you can almost taste the sweat and see the stage lights glint off the improbable lamé outfits. "We just went for performance dynamic. We didn't over-edit anything, we didn't take any little mistakes out or little strange noises. We really tried to leave it all in to help lend the music a raw, dirty, rock'n'roll context."

Not polished, not polite, and with no apologies; sistrionically speaking, Deap Vally are doing it only for themselves.

Any songs on the album that are particular favourites of yours?

"I can't tell you the title yet, but the track we're thinking of releasing first is one of my favourites. It's a very upbeat song full of electronic oscillations. 'Euphoric' is definitely a good word to describe the way it sounds."

You have festival dates coming up. Will there be new songs in the set?

"Yes, we're headlining the Park Stage at Glastonbury in June. We should play about three new songs there. The new songs are perfect for the festival environment, so we're really excited."

HOWLER

Minneapolis' finest return home for their second album

Last time NME spoke to Howler's Jordan Gatesmith, he was holed up in New York working on the follow-up to 2012's 'America Give Up'

with Jon Spencer of Jon Spencer Blues Explosion. Seven months later and it's all change - the band have returned to Minneapolis to work with Chris Heidman, the producer on their debut. "It was awesome working with Jon Spencer," explains Jordan. "But I had a revelation. I worked with Chris before and it felt cheesy to be, 'OK, now we're going to work with someone else.'"

Starting work in late February, the pair have split their time between Minneapolis' Underwood studio and some more unusual locations.

"We went to my parents' house and set up a mic and an amp in the basement," Jordan laughs. "They were so into it. They got really excited that we were doing the album there."

With a tentative release date of late summer/early autumn, the new record is set to include a few surprises, including Howler's first soft-rock song, 'Steak Flowers'. "I wanted to write one soft-rock song in my life and I think I did it quite well," Jordan boasts.

HEALTH

LA noiseniks promise "weirder" third album

"We've never really loved making the music," admits HEALTH's John Famiglietti, taking a break from work on the LA noise-rockers' third album. "It's always stressful. We're sweating about how long this process has been taking."

Having begun working on the as-yet-untitled follow-up to 2009's 'Get Color' a year ago, John and his bandmates are finally nearing completion. "Some of the songs sound like stuff from our first or second record," the bassist explains. "My favourite is 'Courtship Two' - it's weirder, there's heavy sub-bass - and there are old-school HEALTH noise blasts over it."



Back in caps: HEALTH and (top) MGMT

HEALTH return to the UK this week for gigs in Leeds (June 2) and London (3), and a few new songs are slated for inclusion in the set, before the album's release at the end of the year.

ALSO COMING

MGMT

There's been no official release date but we're told it'll be no later than September. Confirmed track names so far include their Record Store Day release 'Alien Days', 'Mystery Disease', 'Your Life Is A Lie' and 'Introspection', all of which they've played live.

KINGS OF LEON

Scheduled for a September release, the band's sixth album is no mature return, but amazingly "youthful", according to Jared Followill. "It's like a mix of 'Youth & Young Manhood' and 'Because Of The Times'," he told us recently.

STUDIO
SPECIAL!

They've been in the studio for, erm, Weeks

GIVEN TO THE STUDIO

Just a year after their career-making third album, *The Maccabees* are back at it with renewed confidence and hardcore geekery

How far are you into the process of making album number four?

Orlando Weeks: "We went straight back into our studio in Elephant & Castle at the end of last year. We spent time doing it up too - I was painting the kitchen. We had such a busy time after 'Given To The Wild', and to feel excited enough to get on with a new album straight away must mean something."

Hugo White: "We're actually recording the first two tracks at the end of the month."

Orlando: "And we're producing it ourselves. I think it's because we're more confident. Like, the more that you're aware of what you really want, the better the results are gonna be."

Does that mean you'll be getting nerdy with the sound?

Felix White: "Yeah, Hugo watches YouTube tutorials on how to use compressors all day long."

Orlando: "And we had a 90-minute discussion about choirs yesterday. Afterwards, everyone went their separate ways for a little while. When you've had an hour and a half discussion about choirs, you need to have a look at yourself."

So what's the new stuff sounding like?

Felix: "It's going to be sort of similar to 'Given To The Wild', but it's also going to be more direct and exciting. I think it's going to be our best record."

Do you have any track titles you can tell us yet?

Felix: "Nah, I'm not gonna tell you what they are at the moment, because they're all in-jokes."

What kind of timescale are we talking about?

Orlando: "We're hoping to have it recorded by the end of the year. But we'll see... we've said that before and it's taken two years."

Might we even hear some new Maccabees material at the festivals this summer?

Felix: "We'll probably play a couple of new tracks at Isle Of Wight and Latitude. You're never sure if a festival is really the right place to showcase new songs, because people will film rubbish versions of them on cameraphones and put them online, but I think just for the sake of our sanity, we will be playing a couple of the songs, yeah."

'IT'S NOT CAMP STREET PREACH

Manic Street Preachers have two albums in the works: one of them is influenced by krautrock, while the other is – gulp! – acoustic

Despite announcing a two-year hiatus from playing in Britain following December 2011's show at The O2 Arena, Manic Street Preachers have been keeping themselves very busy. Immediately launching into writing a new album following that mammoth gig (where the setlist comprised all 38 of the band's singles) they found they were creating songs that fit two distinctly different moulds. Or as singer James Dean Bradfield puts it: "You sit one track next to another and it's a fucking car crash." By 35 tracks in, it was clear the trio had the makings of two albums on their hands.

Whether these songs will form Manics albums numbers 11 and 12 or not remains up in the air: one album looks certain to be

released this year; the other might, as Bradfield puts it, "end up in the vaults". But what's the difference between them?

ALBUM ONE: THE ACOUSTIC RECORD

James Dean Bradfield: "We've just nearly finished mixing this one. It's much more acoustic-based – I think there's one electric guitar on the entire record. But it's not Campfire Street

Preachers, we're not banging boxes or anything. The band are still driving it, but it's me on acoustic guitar and there's a lot more brass and horns on it. We kept that direction going for about a year and a half. The lead track sounds like a mix between 'Rocks Off'-era Stones and Vegas-era Elvis. Perhaps we're on our way to completely fucking ourselves up finally..."

ALBUM TWO: THE 'SPIKY' EUROPEAN ALBUM

James Dean Bradfield: "It's a lot spikier and shinier. It's much more band-based, a tiny bit of a krautrock

"Perhaps we're on our way to fucking ourselves up"

JAMES DEAN BRADFIELD

influence. It's not like 'The Holy Bible', but there's a bit of the same intent and threat. Lyrically, it's got a European discourse on it, a European fascination. The landscape of Europe, the malaise of Europe, the malaise of us Brits not feeling part of it. We're not talking like the Tories, don't worry – there's not a song about whether we opt out of Europe. The lead track is me singing half in English and half in German."

FORTHCOMING ATTRACTIONS

Yet more albums currently in the works

ANGEL HAZE

New York rapper meets Montreal glitch-pop queen

MC of the moment Angel Haze has recruited Grimes for her forthcoming debut album. "She's seriously fucking amazing," the New York rapper tells *NME*. "She'd be sending me a track and I'd be like, are you fucking kidding me? It'd be that good." According to Haze: "I didn't want the album to be dark, gloomy and monotonous as fuck. I want it to be diverse and so much fun." Also on the credits is producer Mark Ronson. Says Haze: "I told him, 'I want it to be trap-pop, so make it that



FIRE
THERS?

The Manics: perhaps finding the acoustic transition a little difficult

NOT SO TAME
ANY MORE...

Nick Allbrook quit Tame Impala to focus on Pond, so why is the band's new album just "cosmic bollocks"?

Two days after talking to *NME*, Pond frontman Nick Allbrook issues the shock news that he's to quit his side gig as bassist in Tame Impala, whose 'Lonerism' was named *NME*'s Album Of The Year 2012. The reason, according to the band, is to allow Nick to "screw his head back on and make an attempt to assimilate back into society". If the fact that he's jumped from one of the most exciting bands in the world to focus on his own outfit suggests he's taking new album 'Hobo Rocket' super-seriously, we surprisingly find him telling us that the seven-track, 35-minute album is actually more than a year old, was informed by "cosmic bollocks", and was never meant to be an album. "We had this bunch of songs we needed to record as an EP. Then we ended up doing enough for a whole album," he says. Drenched in reverb and



peppered with Led Zeppelin-sized riffs, the whole thing, says Allbrook, was recorded in just five days.

As for that "cosmic bollocks", Allbrook cites opener 'Whatever Happened To The Million Head Collide' as an example: "It's about how people's consciousness, thoughts, fantasies and projections influence each other," he explains.

Unlike their pristine 2012 album 'Beards, Wives, Denim', there's a heavier sound which is most evident on 'Xanman', an AC/DC-inspired rocker, and the doom metal-like 'Aloneafameaflower'.

"We recorded the album ages ago, so it's fucking sweet that it's finally coming out," says Nick.



Nick Allbrook and (above) Pond life

way" and he did. It's very cool." The first single from the as-yet-untitled album, 'No Bueno', is expected to land soon, with the album following in October.

KANYE WEST

The rap Messiah returns

If you call your album 'Yeezus' (yep, that's West's nickname Yeezy plus, er, Jesus), it had better be pretty damn special. Two new songs heard so far indicate that West's sixth studio album may not just be the one where his ego finally eats the universe, but the one where he unleashes his dark side too. 'New Slaves' and 'Black Skinhead' are a pair of twisted rants, the latter sampling Marilyn Manson's 'The Fight

Song'. Rumoured guests include Frank Ocean, Skrillex, Chief Keef and Daft Punk, whose Thomas Bangalter has described the album as "very raw" and "primal". As usual, the rapper himself is saving his words for his lyrics so just remember the tweet - "June Eighteen" - and save the date. Yeezus is coming.

KATY B

Procrastination permitting, Katy's new album will be out this autumn

The first lady of dubstep has confirmed that the follow-up to 'On A Mission' will be out in October - if she manages to finish it. "I'm just compiling the songs," she tells *NME*. "I've got a deadline now." Following a period of time off in which she focused on "living life and gathering inspiration for the music," Katy confirms that she's been working with regular producer Geenius - and is hoping to rope

A life of Grimes (top) and what Katy's (below) doin' next



a few last-minute guests in.

GRIMES

Claire Boucher is working on her basement tapes

Grimes is holed up in her "weird, dark, creepy" basement toiling over the follow-up to 2012's 'Visions' - and hoping she doesn't overdose on her own music. "I went really heavy last week - I did, like, a 36-hour day so now I can't listen to music," she said. Boucher reports that she is once again self-producing. "I feel like production is part of my songwriting process," she said. "If someone else produces it, it doesn't feel like I made it."

LILY ALLEN

Lily told *NME* last year that she's been "tinkering away" in the studio but wouldn't release anything until it's "amazing". She recently said motherhood's been a big influence on the new material.

Instead of obsessing over celeb culture and diamonds, it'll be about "babies and nappies".

MIA

Now confirmed for later this year, MIA has been working with Hit-Boy, the producer behind Kanye West and Jay-Z's 'Niggas In Paris', on fourth album 'Matangi'. If one-off single 'Bad Girls', and the snippets she's been putting out on Twitter are anything to go by, it's going to be a banger.

DIZZEE RASCAL

Due in summer, 'The Fifth' will see Dizzee edge ever further from his grime roots - even pairing up with Robbie Williams on the poppy 'Goin' Crazy'. Another newbie, 'H Town', feels more at home with his earlier records, but as he tantalisingly said in a recent interview, "I feel like there's going to be a shift in music."





Blur get in arms' way in 2009

PARKLIFE

As Scotland's finest festival hits its 20th instalment, the man behind it picks his best T In The Park bits

It's the 20th T In The Park this July. What organiser Geoff Ellis once dreamed of being "Scotland's very own Glastonbury" is now an award-winning international affair in its own right. Around 30,000 people went to the first event in 1994. Almost triple that will attend 2013's three-day blowout, which will see Mumford & Sons, Rihanna and The Killers headline the Main Stage, plus Kraftwerk, Jake Bugg, Everything Everything, Haim, Snoop Lion, Beady Eye, My Bloody Valentine, Frank Ocean, Foals and Yeah Yeah Yeahs elsewhere. With just a few weeks to go until this year's event, Geoff talks us through some of his most memorable moments from the festival's first two decades.

THE FIRST YEAR

Geoff Ellis: "Björk, Cypress Hill and Rage Against The Machine headlined, and we had Oasis, Blur, Manic Street Preachers and Pulp too. That's not a bad line-up. We booked Oasis when hardly anyone knew who they were. By the time the festival came around, there were thousands who couldn't get into the tent. Noel and Liam have very fond memories of T, and it goes back to that first year."

THE T SPIRIT IN ACTION

"Cypress Hill got delayed in customs in Heathrow the same year. They were talking of going back to the States. I told them to get on another flight and we'd arrange a police escort to the site. We changed the running order, then Rage Against The Machine played for longer. Cypress Hill arrived, but there was no time for a changeover between sets, so they worked out they'd do 'Killing In The Name' together as a segue. It was a real seminal moment."

THE ONE THAT GOT AWAY

"David Bowie was headlining in 2004, but he cancelled the week of the festival due to illness. To have him play T

would've been amazing. I'd dreamed of it for years so it was disappointing. I don't think he's going to play live again, but if he does, there's always a slot for him here."

THE BLUR INCIDENT

"Blur were headlining in 2009, but just before the festival Graham got food poisoning and was in hospital on a drip. I spoke to Snow Patrol and Elbow about playing longer. The next thing I heard was Gary Lightbody and Guy Garvey rehearsing 'Tender' to play as a duet for the Blur fans. Against doctors' advice, Graham raced to the festival and they went on as planned. I don't often hug artists, but when I saw Graham I gave him a massive cuddle."



Weller and Noel quite literally Jam-ing in 2001

THE DREAMS COME TRUE

In 2001, I was in a car on my way to see Paul Weller play and passed Noel Gallagher. I gave him a lift, and shortly after he was up onstage with Weller playing a few Jam songs. I had no idea it was going to happen. Incredible."

THE BIG SURPRISE

"Beyoncé played in 2011 and she was amazing, of course. What I didn't expect was how friendly she and her crew were. None of that clichéd bullshit you hear about. When she was leaving, everyone clapped her out, like a guard of honour."

NME EXTRA WIN! VIP TICKETS FOR T!

Two pairs of weekend tickets to be won



Mumford & Sons, Rihanna, The Killers, Kraftwerk, Haim, Jake Bugg, Yeah Yeah Yeahs... the 20th T In The Park line-up is busting with brilliance. Thanks to festival organisers DF Concerts and founding partner Tennent's Lager, we've got two pairs of VIP weekend camping tickets to give away, so you can join the 85,000 music fans per day descending on Balado, Kinross-shire, Scotland between July 12 and 14, plus return coach travel courtesy of Citylink. Tickets are available now from www.tinthePark.com and 08444 999 990.

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Bey in the Park, 2011

SCHOOL OF ROCK



A Nottingham college is offering a degree in metal. What the hell do you learn?

School's out for summer", Alice Cooper once sang. Maybe he'd have been in less of a hurry to escape had he been enrolled on New College Nottingham's controversial new foundation degree in heavy metal. The performance-based course, the first of its kind, promises to put students on the fast-track to rock stardom with tips on everything from whipping a crowd into a mosh frenzy to dealing with gig promoters. Rock'n'roll! But is heavy metal, with its wild spirit and debauched traditions, something you can teach? "Metal musicians project this rebel status outwardly, but all the really successful ones are filling in tour cost spreadsheets and taking care of the finances and boring things," says course convenor Liam Maloy. With recent UK Top Five albums from bruisers Enter Shikari and Bring Me The Horizon, there's never been a better time to be a metallar. But media backlash to the course suggests it's still misunderstood. Maloy groans, "There's still this perception that it's Satanic or pagan. But it's highly technical to play, it has a huge heritage, it's an important working class subculture and it's about time it's available to study seriously." But just what does the course teach?

HELLISH HERITAGE

"Nottingham has a huge metal heritage. The technique of shredding on the guitar actually began here in Nottingham, there's Nottingham Rock City, and Bruce Dickinson from Iron Maiden is from nearby. It's a place where heavy metal never went away, which is why there was a huge demand for the course."

METAL MUSICALITY

"It's a music performance course, and you've got to be of a considerable standard to do it – we want students who are playing or singing in bands showing a willingness to do gigs and tour. There'll also be guest lectures from experienced musicians, helping the students to develop."



PYRO 101

"There's funky bits of technology at students' disposal that allow them to create really interesting visual effects – again, a big part of the genre. Metal has always pushed the envelope musically, but also with stage effects, props, lights and the like. We've got great facilities for students to use."

DEVILISH DETAILS

"Visuals are so important in heavy metal. Our syllabus covers everything from music videos down to the way you stand in photoshoots. You could teach all the idiosyncrasies out of the genre so we don't teach people how to rock out onstage, but if there are shy retiring violets we'll show them how to act in front of an audience."

BUSINESS BRAINS

"There are so many young musicians being stung by dodgy managers and so on. This course is designed to make you aware of those out to exploit you, but also to make students think critically about what it means to be a metal musician – the 'live fast, die young' lifestyle doesn't help with songwriting."

WE DON'T NEED NO EDUCATION

Five degrees for folk with more money than sense

LADY GAGA AND THE SOCIOLOGY OF THE FAME

University of South Carolina

The syllabus: Marketing, media, gay culture, religion, politics and sexuality through a meat-slathered lens.

Merit: Ra-ra-romm-rather good.

BEATLES MA

Liverpool Hope University

The syllabus: How Liverpool helped shape the Fabs' music, and the extent of their impact on Western culture.

Merit: Penny Lane.

HEAVY METAL AS A LITERARY GENRE

West Texas A&M University

The syllabus: After a successful linguistics exercise on Iron Maiden, tutor Martin Jacobsen created an entire course on language in metal.

Merit: Mosh ado about nothing.

SOCIOLOGY OF HIP-HOP AND JAY-Z

Georgetown University

The syllabus: Jay's got 99 problems, but being the source of a study on the role of hip-hop in US society ain't one.

Merit: Hustle to build your own empire afterwards.

MICHAEL JACKSON: THE BUSINESS OF MUSIC

Clark Atlanta University

The syllabus: Chamone! Record deals, merchandise and law are some of the yawnsome topics covered.

Merit: Bad.



Who is Leonard Bopper?
...the debut album by EASE SPRINGS



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Being a Daft Punk understudy: a lonely existence



SHEER ART ATTACK

Meet **Boneface**, the Liverpool-born mystery man kidnapped by **Queens Of The Stone Age** and appointed the band's in-house artist

How were you anointed into the QOTSA gang? "Their management emailed me at like, 3am one morning asking me how Josh could get in touch. I totally thought it was a joke at first. After a few emails and Skype calls, they stuck me on a plane to LA." Had you heard of the band before? "Who hasn't heard of QOTSA? I didn't (and still don't) know every word to every song, but I knew they were rad dudes." What was your first meeting like? "Troy picked me up from the hotel and

drove me along some winding roads, up some fucking mountain to Josh's place. I thought he was taking me to his favorite murder spot. Then we arrived at Josh's, he shook my hand and we talked about all the diabolical shit we were going to unleash into the world."



Boneface's video for 'If I Had A Tail'

How did the ideas for the visuals develop?

"My first contact with any of the music was driving with Troy – he played me a rough cut of 'I Appear Missing' without the vocals. I told him my idea of starting the animations with a guy trudging through a city which was beyond saving. He countered with an idea the guys had about a guy in a suit, floating through a barren desert towards a city. A lot of the ideas seemed to come about like this – we'd each separately had the same ideas."

Are the characters in the films based on the band?

"I've seen a lot of speculation about this, but no, none of the characters are based on any real people." What's the rough storyline of the longer film? "I've heard lot of theories about the meaning behind it. What's the fun in me explaining everything?"

You appeared with the band on *...Later With Jools Holland*, sat still on a chair in a mask. How was that? "Crazy. The idea to do it only came up that morning. I've been overwhelmed with offers of bands wanting a creepy dude in a mask to sit still with them while they play. I may need an agent."

How hard do the band party? Could you keep up? "I didn't even attempt to. They would've ended up carrying me, covered in my own sick, probably."

Where did the concept for the album sleeve come from?

"It's intended as a beautiful moment, romantic even, but there's a sense of threat there too. I tried to convey that if you want to make something really special, you'll usually have to get through some bad shit to get there." What's next for you? Reckon Disney will come knocking?

"No, I'm still working with QOTSA on some new stuff, which I'm super-excited about, and I have a few new things starting up which are dream projects for me. Can't really talk about them yet though..."



From top: '...Like Clockwork' art; plus 'I Appear Missing' video



JOSH HOMME ON BONEFACE

"I spotted him in this magazine called *Juxtapose*. I love his art and his sentiment of 'The end is fucking nigh, mate!' I just called him and it took a couple of times for him to believe it was me. He's a shy guy of 23, very shy and quiet, so, yeah, he was intimidated. But he's so good. I understood him and I knew he would understand me, so I flew him out to the States while we were recording. He just started drawing and making art and creating mystery. So he's done the album cover, a 20-page vinyl inlay thing and five videos, even though he'd never animated anything before. Every time he did something, it was there. And it feels good to share as much as you can. Feels nice. Hey world, guess what? BONEFACE!"

«READING LEEDS» 2013

ROFLS AT READING, LOLS AT LEEDS!

Announcing the acts for this year's *Alternative Stage*...

Readings and Leeds might seem to be all about bands, bands and more bands, but remember to pack your laughing gear this August as some of the funniest comedians in the country are set to rock the Alternative Stage. NME Awards host Russell Kane will be there, topping a bill that also includes Twitter's finest Rob Delaney, political tour de force Mark Thomas and TV funnyman Seann Walsh and Josh Widdicombe. The Alternative Stage is also the place to break in your dancing wellies, with a club night courtesy of indie dons Transgressive, plus Haim taking over Propaganda! for the biggest party of the weekend. Meanwhile, film fans will have an opportunity to catch Snoop Dogg's

Snoop Lion: Reincarnated. And there's music too: the Alternative Stage will offer fans yet more music with Doom, Shlomo, Reeps One and Jeffrey Lewis all set to slot in between the comics and play live across the weekend.

Acts even funnier than 50 Cent's R&L bottling



THE ALTERNATIVE STAGE

THE LINE-UP

- Rob Delaney
- Seann Walsh (Leeds Only)
- Russell Kane
- Josh Widdicombe
- Paul Chowdhry
- Mark Thomas (Leeds Only)
- Shappi Khorsandi
- Trevor Noah
- Jamie Kilstein
- Carl Donnelly's National Novelty Dance Finals
- Nathan Caton
- Jarred Christmas

- Andrew O'Neil
- Joel Dommet
- Katherine Ryan
- Idiots Of Ants
- Tiffany Stevenson
- Romesh Ranganathan
- Tom Deacon
- Elis James
- Rob Beckett
- Luisa Omelian
- Suzi Ruffell
- Mark Simmons
- Daniel Townes

- Jim Smallman
- Andrew Ryan
- Doom
- Jeffrey Lewis & The Rain
- Shlomo & The Lip Factory
- Reeps One
- *Snoop Lion: Reincarnated*
- Rebel Bingo
- Boogaloo Stu Pop Up Magick
- Transgressive
- Propaganda! With Haim
- Buttoned Down Disco



TALKING
HEADSTHE CHILD OF LOV:
'WHY I WON'T
PLAY GIGS'

Everyone says the only way to make money out of music now is tour till you break. So now his brilliant debut is out, why has pop polymath The Child Of Lov decided to pull out of his live shows, including Glasto? Let him explain...



"Recently, I played a very satisfying gig at Maida Vale for BBC Radio 1. It got me thinking. If there's one thing I know,

it is that I have to be able to express myself in what I do musically. I will not go as far as saying that performing live is worth less artistically than producing and composing a record, but on a creative level, they are two entirely different things.

It's a hard-knock life, and what I want to devote that life to is looking through time by creating the newest music possible, and bringing that to crowds the best way possible. Most importantly, I don't want to waste any time doing that. Before you know it, you're 40 years old and the radio won't play your music any more.

We all know that performing and touring is a reliable way to make money as an artist, but then, I am not in this just to make money. I'm a perfectionist,

and I want to translate my music to a live setting in the most perfect way imaginable, because I firmly and religiously believe that this is what my music deserves.

Even though I do feel pressure to do a tour that involves some great festivals (Glastonbury, Benicàssim, Bestival), lately, I've come to realise that playing gigs cannot occupy a rewarding role if it is not exactly as I envisioned it, exactly as I want it, and exactly the way I know that the audience deserves it.

Playing live and preparing for it in a way that I am satisfied with takes up more energy and time than I can afford to spend at this moment.

I could settle for less, do it anyway, and disappoint myself, but I promised myself a long time ago that I will not do that any more. For all true LOV-ers out there who were looking forward to seeing me play live: please remember that to me, this thing is about the music, not the person. I am sure that those who can see, will understand."

"Turn the searchlights off, lads, he says he's not coming"

THOMAS WARMSLEY:
'THE DOORS' RAY
MANZAREK WAS A
MUSIC LEGEND'

Last week, The Doors' keyboardist Ray Manzarek died of cancer, aged 74. Temples' bassist reveals why the psych explorer was such an inspiration



Ray, ever the enigma, second from right



"The rumours started off unsure as to whether Ray Manzarek had actually passed, so it was really sad when it

was confirmed. Since I started getting into music I've always been a huge fan of The Doors and especially of Ray. When I first heard them, the way they blend styles – mixing jazz and psych and everything – was a sound I'd never heard before and I think it was Ray who was responsible for a lot of the ingenuity and the methods behind the madness. As a musician, one of the first things that jumps out about The Doors' records is his keyboard playing; he's pretty much keeping the whole rhythm section together with his left hand, which is a lot of power to have! That multi-tasking, where he's the bass player, but also doing keyboard parts with his right hand, is just incredible. He could almost play the songs on his own. They were one of the first bands we all bonded over in Temples and especially with me being a bass player, getting inspiration from a keyboard player is pretty strange but he had that capability. Plus he's probably the best-dressed keyboard player of the last 50 years. He always turned out well in his Californian suits. I don't think there was a nicer guy in '60s rock'n'roll. Behind every crazy frontman, there's a genius – and it was him."

NEWS
WEIRD

FROM THE NME NEWSROOM

BARBECUE BELLAMY

Muse sparked fears that they'd set Coventry's Ricoh Arena on fire last week when billowing smoke was seen. In fact, Matt Bellamy and co were just testing pyro. Noel G will be pleased it wasn't Dom's electronic cigarette...

DJ OAP

Disco pioneer and Daft Punk's mate Giorgio Moroder has done his first ever DJ set at the age of 73. It went down well except for the 30-minute break for tea, a Werther's Original and an episode of Countdown.



"Back off, kid, I invented this shit"

SIMON ONSTAGE

A new X Factor musical aptly titled *I Can't Sing* will open next spring featuring "a singing hunchback, a talking dog and a man in an iron lung." Sounds more like the average episode of *Britain's Got Talent*.

UNFRIEND

Eminem is going head to head with Facebook, claiming that the social network used his music without permission. Mark Zuckerberg has not 'Liked' that one.

HEAD MUSIC

R&B singer Miguel finally made himself stand out from Frank Ocean by accidentally landing on the heads of two girls during a stage stunt at the Billboard Awards. A career as a Hulk Hogan tribute act beckons.



Miguel: the wrong kind of bootylicious

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RADAR

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Edited by Matt Wilkinson



ABOUT
TO
BREAK

ARTHUR BEATRICE

Deep and intense, the mysterious Londoners finally surface after a long search for perfection

There is a tension between us that's really important. We try not to meet in the middle on things, even if it means someone loses the battle. We'd rather do nothing than do something we're not entirely happy with." The words of Orlando Leopard sum up the heart of his band Arthur Beatrice perfectly. Here are a four-piece who, with just a handful of rabidly received gigs under their collective belt, decided to disappear completely while they set about mastering their craft. Almost 18 months later, they're finally poking their heads outside the door again.

"We deliberately let things drop off to concentrate on getting it right," drummer Elliot Barnes states from the confines of the band's east London recording studio. It's here that Arthur Beatrice have been hard at work moulding their gift for Wild Beasts-style atmospherics and lilting melodies. "We're perfectionists to our own detriment," Orlando says of the tracks they've been self-producing. "We get involved in everything and it couldn't work without the four of us."

The results of this long drawn-out gestation are nothing short of glorious. An EP, entitled 'Carter', will be released next month and acts as the perfect way to kick things off properly for the band. Packed with the kind of pristine and heart-swelling sounds that first got them attention, it bubbles with a sense of tension and release – not least between Orlando and his co-singer Ella Girardot, whose ghostly, choral vocals are the perfect yin to his baritone yang. Much more mysterious than her bandmates, Ella has less to say than Orlando and Elliot but speaks the most sense when she does make her voice heard. "Things feel a lot fresher," she says on the difference between the Arthur Beatrice of 2011 and where they are now. "And we feel a lot more confident."

With an EP release date locked in and an album to follow later in the year, the band are also adamant they won't be doing another disappearing act any time soon. "We want to have a connection with people and for people to be affected by things," says Orlando.

Arthur Beatrice are still chasing perfection. Don't bet against them pulling it off. *David Renshaw*

NEED TO KNOW

BASED: London

FOR FANS OF: Wild Beasts, The xx

BUY IT NOW: 'Carter' EP is released on July 22

ON NME.COM: Watch an exclusive band rehearsal of 'Carter'

SEE THEM LIVE: They're due to hit the road in July

BELIEVE IT OR NOT: The title track of the EP was so named when drummer Elliot Barnes watched the Michael Caine classic movie *Get Carter*



CHILDHOOD GO WILD IN THE COUNTRY

Psych-inspired video for 'Solemn Skies' sees Londoners embrace their weird streak

RADAR NEWS

Here at *Radar* we've made no bones about how brilliant Childhood's new single 'Solemn Skies' is. So when we found out the Londoners

were recording an acid-inspired video for the track, we tagged along. Set to be premiered online this week (watch it on *NME.COM*), the short – directed by Queen Of Noize Tabitha Denholm – sees the four-piece let loose in the stately gardens of London's Richmond Park and the New Forest.

"The point was to free ourselves up and make us look as far-fetched as possible," frontman Ben Romans Hopcraft explains. "It's a really odd contrast, very psychedelic but with vibes of twisted suburbia. We were in these ridiculous clothes doing ridiculous things. There's a scene where Leo [Dobsen, co-frontman] and Dan [Salamons, bassist] are playing with this puppy. If I'm being honest it looked like they were members of One Direction, but that's the way we roll!"

Speaking about the genesis of 'Solemn Skies', which is released on June 10 backed by an alternate version mixed by Spaceman 3 legend Sonic Boom, Romans

Hopcraft revealed the finished track initially took the band by surprise. "I wrote the chorus for it ages ago, and we were just dicking around when suddenly it came about. It's got different hooks in it, which is how we like it." Flipside 'Semester' is getting an equally good response, especially live. "Semester" was written when we decided we wanted some really distorted songs," Ben says. "It's about the pains of being at university and surrounded by people you don't like." Perhaps if he'd just enrolled in gardening or animal care – or just eaten more acid – it might have been a bit more bearable.



BAND CRUSH



Charlie Boyer on his favourite new band

"Telegram have only played a few gigs but they're really interesting. The singer's got this broad Welsh accent so he sounds a bit like Gorky's Zygotic Myncci or something. There's a shoegazey aspect about them that's not a million miles away from my band or Toy but with a really amazing, romantic Welsh twist on it."

The Buzz

The rundown of the music and scenes breaking forth from the underground this week



CHEERLEADER

With the merest hint of The Killers' Brandon Flowers at his poppiest about them, Connecticut-born duo Joe Haller and Chris Duran ply a fine trade in the kind of massive-chorus indie that lo-fi threatened (and failed) to kill off for good a couple of years back. Still something of a DIY project at present, the handful of songs we've heard online were all reportedly recorded in the corner of Joe's bedroom – not that you'd really notice, so glistening is the production. Having relocated to Philadelphia late last year, the duo are now honing their live sound, with the guestlist to their show at New York's Lower East Side venue Pianos including a host of industry heavyweights.



2 GIRL BAND

This raffish, young Dublin four-piece are the gnarly alternative to moon-eyed psychedelia, channelling the sick lurch of early Nirvana and Mudhoney through Pissed Jeans' cleverly gormless humour. Five-track EP 'Quompiletion 3' gives you a taste of the fun, but they're sexier live.



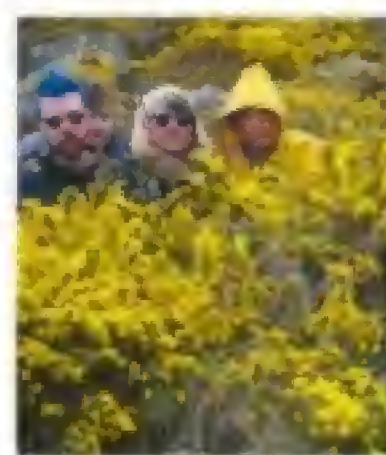
3 THE MERRYLEES

Looking as retro as Miles Kane fronting The Strypes, Scots The Merrylees actually sound more dreamy, with their Bill Ryder-Jones-produced single 'For You' melding The Coral, The Bees and 'Scott 4'-era Scott Walker into a deliciously heady balm. The psychy projections in their videos, meanwhile, bring to mind the warpedness of a Horrors gig.



4 PRIESTS

Half Lydia Lunch, half '80s hardcore, Priests give a paranoid jolt to the system. They're a band desperate to get things off their chest and unashamedly political, having played at the Occupy site in their hometown of Washington DC. Check out the raging polemic of Bandcamp track 'Radiation' for a taste of their righteous noise.



5 NORTH AMERICAN WAR

There's a bizarre homemade video on YouTube for this Glasgow-based band's track 'Ivory And' with (to date) only one comment. It simply reads: "I don't get it." Strangely enough, it sums up this band pretty damn well: they are kind of indefinable. This is definitely a good thing.

SCENE
REPORTSAVIDGE
NEW
BEATS

Friendly Fires' Jack Savidge on the new sounds rattling his cranium



Those in the mood for poignant spring showers should check out the hugely promising **Jamie Isaac's** glacier-paced 'Softly Draining Seas'. He's got a beautiful way with a softly touched piano chord, and a real sense of ambient space that many of his contemporaries are missing. Plus, his

voice is perfect for soundtracking boozy suburban sobathons.

The boy **Kiwi** has been around East End discos for a while, with residencies at the dependably ranjam Durr and Orlando Boom nights. Now he's turning to producing and the results are impressive. Forthcoming single 'Llama' (full disclosure: on mine and Edwin Foals' Deep Shit label) is a party-starting disco churn, topped with synth chords and diva hiccups from Prince's purple songbook. An upward trajectory is a nailed-on bet.

I'd be lying if I said I knew anything about **NCW & Piss** beyond their excellent monikers, but their track 'Golden' is a current favourite. An insistent disco throb, drizzle-sodden vocals and 'gazy guitars; the goth as well as the rave is strong. All the makings of a weird dancefloor classic.

JACK'S
TOP 5

Kiwi
'Llama'

Jamie Isaac
'Softly Draining Seas'

NCW & Piss
'Golden'

Future Four
'Gwad Bwash'

Land Of Light
'Live In The Boiler Room'

Am I really going to write about yet another Phantasy artist? Yes – **Future Four's** 'Gwad Bwash' is too much of a tune not to mention. Allegedly crafted from samples that Andy Meecham (Chicken Lips, Bizarre Inc) found on some dusty floppy disks, the track's a chunky, warm, fuzzy monster of a dance record, harking back to the bleep'n'bass gems found on the 'Warp Classics' compilation.

Fans of a good zone-out might want to check out **Land Of Light**. Their trippy, hypnotic Boiler Room performance had the usually snide, irascible chat room struck dumb. Beautiful, it was, and their eponymous album from last year is more goodness. 'Til next time...

NEXT COLUMNIST:
Thom Green from Alt-J

5
To SEE
This week's
unmissable new
music shows

VIRGINIA WING
(pictured)
Shacklewell Arms,
London, May 30

GHOSTING SEASON
Kazimier, Liverpool,
May 30

WEIRDS
Birthdays, London,
May 31

MAUSI
Picket, Liverpool,
Jun 1

POPSTRANGERS
Hare & Hounds,
Birmingham, Jun 2

Jamie Isaac finds himself trapped in a giant Channel 4 logo.



No need to open wide: he's a guitarist, not a dentist

FAT WHITE
FAMILY

POWER LUNCHES, LONDON FRIDAY, MAY 17

RADAR
LIVE

"I'm sure I've seen that guy in another band before," says an eagle-eyed hipster at the back, and he's so bloody spot on that his

Mastermind specialist subject should be *Obscure Indie Maniacs And Their Pig-Flinging New Bands*. Y'see, you might have caught Fat White Family's Saul Adamczewski as singer with teen punks The Metros back in 2007, getting chucked off tours with The Coral (for throwing beer around willy-nilly) and, unbelievably, The View (for Christ alone knows what – you'd virtually have to be depraved beyond belief to get thrown off a View tour).

Or maybe you caught him playing bass with crazed Springsteen-esque pub rockers The Saudis.

Clearly not one to be put off the rock'n'roll dream by being shit for ages, Saul's back with Fat White Family, fuzzed-to-fuck purveyors of Brixton squat blues punk about underage sex, Boy George and building sheds. They're rumoured to arrive at gigs riding donkeys, get naked for photo shoots and

throw pigs' heads into their moshpits. And they've learnt about upping their musical game too: hair flailing and shirts flying from the off, FWF are reminiscent of a devil Doors, an Iggy-led Monks and, when the synths are out, an East Village dive bar Duran Duran.

Their leanings towards shambolic, doom-fuzz pre-rock – the bits where they resemble The Stooges gone lindy-hop – suggest that Saul remains a follower, now taking his cues from The Black

Raw-assed rabble rock as dark, deviant and disgusting as the '70s

Lips rather than The Libertines. But the ominous psych vitality on show is enthralling, particularly when 'Auto Neutron' comes on like Toy being led to sacrifice or Saul's inner Evil Elvis gets attacked by a pack of rabid jazz horns on 'Special Ape'. A final 'Bomb Disneyland' is total buzzsaw insanity, and Fat White Family fling themselves into the melee; no pigs, no donkeys, just raw-assed rabble rock as dark, deviant and disgusting as the '70s. **Mark Beaumont**



**“THE NEW LIAM?
NAH,
I’M MILES
KANE”**

Little Flame, Rascal, Last Shadow Puppet and now bona fide rock star. **Mark Beaumont** meets the man who’s ready for the job

PHOTOS: **ED MILES**

he busy Hoxton photo studio freezes, struck silent by the strains of suave punk guitar that's suddenly squealed from Studio One. Inside, Miles Kane is in action; stood in a sleek-cut striped velvet blazer, girl's jeans and fuck-me winklepickers, he struts and frets

For five years, Miles Kane has been a guerrilla insurgent of raw roots rock'n'roll, a beat era rock star born 40 years too late. But via his '60s-tinged Number One collaboration with Alex Turner in The Last Shadow Puppets, a Top 20 debut solo album 'The Colour Of The Trap' in 2011 and rafts of brain-warping gigs with Kasabian, Beady Eye and Paul Weller, Kane has slowly been recreating classic rock'n'roll in his own image. The Strypes, Jake Bugg, Palma Violets and all those other disciples of pre-Beatles rock'n'roll? All Children Of The Kane.

second person. "I don't want to sound arrogant when I say I stand alone but I feel I do in a way because the music that I make is quite band-y and rock'n'roll and I wanna fly that flag. I just wanna stand alone from the crowd."



"Maybe because you look like the '70s and you've got that hair, but I think I am pretty 'now,'" Miles says, "Maybe not compared to a boy band or a pop band, but in terms of someone writing tunes and playing guitar and living it, I think it is for this day and age, maybe more so now than even a few years ago. This whole wave of rock'n'roll, it is influenced by the past but it does feel 'now.'"

"I've always loved clothes, even when I was a bit of a scab," he says. "I always wanted a black Lacrosse trackie. They were quite expensive. I remember I got one after wanting it for years. When I put that on, I thought, 'Oh mate, I'm the dog's bollocks now'. That was the start, in a way, of knowing what you wanted and feeling good about it, and it giving you that bit of a boost."

But even as The Little Flames signed to Liverpool's Deltasonic label, began touring with a little-known act called Arctic Monkeys and Miles became friendly with their singer Alex Turner, the dormant spotlight-hogger in him remained restless. "For a couple of years I couldn't sing because I didn't really have confidence, but I really wanted to sing. I'd do the odd backing vocal, it'd look good but nothing really would come out. Then I started to write some tunes and got a bit better on the guitar. I just used to stay in my mum's bedroom and record myself on this four-track and I'd sing. I had a really bad voice but I started to



**“I WANNA LEAD
THE ROCK
REVIVAL!”**

Miles: too much
rock for his own
trouser seams

"IT WAS GREAT WORKING WITH WELLER

shout just to get that confidence. Once I could do it, that was it. I always did want to be a frontman."

The formation of his own band The Rascals allowed him to creep into centre stage in 2007, but it wasn't until the success of The Last Shadow Puppets that Miles Kane: Rock Star could strut onto the national stage. Signing to Columbia and going solo in 2009, he roped in Turner, cutting-edge producers Dan The Automator [Gorillaz, Kasabian] and Dan Carey [Hot Chip, The Kills] and Noel on backing vocals to create a stomping mod debut album 'The Colour Of The Trap', full of strident Northern Soul-flecked barnstormers like 'Inhaler' and 'Come Closer'. Not only did it revive an appetite for antique rock'n'roll that infected everyone from The Strypes to Jake Bugg to Willy Moon, it saw Kane adopted by the old guard as the heir to their feathercut crown. He began playing and writing with Weller, hanging out with Liam and dating a model – did he feel like the next ace face in that lineage? This generation's Liam Gallagher?

"I'd like to be the Miles Kane for this generation," Kane insists. "I'd like to put my own little stamp on it. Maybe you are cut from the same cloth but there's those subtle differences. You've got to be yourself. Like Liam, I don't think it'd be right if I was effing and blinding at everyone and being like, 'Fuck you, he's shit and they're shit and everyone's shit'. I've just got to be who I am. It's great to be part of that pack but you want to be remembered for that great record or that great gig or that good haircut. If I am the next one down then I will take the baton and I'll give it my best go."

Do you feel more comfortable with people who know what it is to be a natural rock star?

"I've worked with Weller and it's not said but maybe there's that thing there. It was great working with Weller, we're really close now. He is so driven and maybe that's the bond. I want to achieve as much as they have and I'd like to think that they can see that in you, because that's how I feel. When you are with Weller it just feels as if I'm with my mate back home."



Miles' mum should buy him a lighter guitar, poor love

While on the recent NME Awards Tour alongside Palma Violets, Peace and Django Django, Miles could tell he was "unique, on my own in a way", but he threw himself into the melée with abandon. "I think there was a bit of competition, y'know what I mean?" Who won? "I was quite up there. Haha! It was almost like a gang in a way. Birmingham was a big night, we all went to this bar and it got fucking crazy. Some didn't go to bed, we got off about 6am."

But then, it transpires, Miles was drinking to forget...

Five dates into the NME Awards Tour, this headline appears in the paper: "Womaniser Bradley Cooper spotted leaving Elle Awards with model Suki Waterhouse!"

It's not the sort of headline you want to read while five dates into a fortnight on the NME Awards Tour. Especially if you're a burgeoning rock god who's been 'linked' to model Suki Waterhouse for the previous year. And even



Miles and Uncle Paul (above) and Miles and brother Alex (below)



IT WAS JUST LIKE BEING

less so if your new album includes one song about falling desperately in love with her ('Out Of Control'), another about the frustrations of dating a catwalk superstar ('Give Up') and a third ('Tonight') that predicted her straying: "You're guilty, it's proven, it's written all over your face/My instincts are burning". True story, Miles?

"I have good instincts, maybe. I did think about it and it turned out it wasn't during that time [I was writing the song] but my instincts were right. It's weird how you write something six months earlier and then you do end up feeling like that. It's really strange. Maybe it's your sixth sense, but I've definitely felt that on this record. It gets quite touching in places."

So on the NME Awards Tour you were drinking away the heartache? "A little bit, yeah, if I'm being honest. I went through a break-up on that tour. But to get over something, it just takes time. I've got my mojo back now for sure. 'Give Up' is quite an angry tune. At the time it didn't feel like it but you look back and think,

LIVE REPORT

MILES KANE

JACK DANIEL'S JD ROOTS, ZANZIBAR, LIVERPOOL

THURSDAY, MAY 16

It's a musical city, Liverpool. Ever since the 1940s and 1950s, when those early jive and rock'n'roll records started turning up at the docks all the way from the USA, the Scousers have had a fine ear for a tune. But while this town might be full of people who know their way around a melody, bona fide stars are a bit thinner on the ground...

There's no doubting which category Miles Kane belongs to as he swaggers onstage at the Zanzibar, though. For this Jack Daniel's JD Roots Homecoming gig, as part of Britain's Best Small Venue campaign in association with JD Roots, he's got that indefinable aura about him. And given he's looked totally at ease strutting his way around venues five times this size, it's all the more noticeable in this tiny room.

Almost 10 years ago, a nervous and naive Mini-Miles played his second ever gig here, with short-lived former outfit The Little Flames, but he's come



a mightily long way since. And so tonight he walks out like some feathercut-sporting Noddy Holder, yelling "You're gonna get ittttttt!" and breaking into the song of the same name. And it's bloody massive.

But given his new album 'Don't Forget Who You Are' is such a corker, it's not hard to see why Miles has got an extra spring in his Chelsea boots: he rockets through his set. He needn't bother singing 'Come Closer' or 'Inhaler', mind – the words come straight back at him, chant-like,



ING WITH MY MATES"

'That's an angry little fucker.'

'Tonight' suggests you're not shy of a spot of lady-chasing yourself – is that getting easier?

Miles guffaws. "Ha ha ha! It feels good being single now, it's cool, I'm fucking buzzing! Ha ha ha!"

It's not just the unshackled totty tornado of the single life that Kane's buzzing off right now. His second album 'Don't Forget Who You Are' is a wilder, rockier proposition pumped up with glam thump and melodic strut of The Who, The Jam and Johnny & The Moondogs in their prime. Built from a CD of 30 demos he had compiled by the end of 'The Colour Of The Trap' tour (some co-written with XTC's Andy Partridge) and injected with amp-stamping energy with producer Ian Broudie gorging on the Sweet and 'Spirit In The Sky'.

"I knew inside I wanted to make a Friday night album," says Miles, "one that girls and boys put on and they're having bevies in their

house before they're going out. After touring, that was so buzzing and I didn't really want to stop, I wanted to get out this feel-good thing."

As is Miles' way, though, he takes classic sounds and twists them into modern contours. The meaty Merseybeat of 'What Condition Am I In?' updates Mickey Newbury's LSD anthem 'Just Dropped In (To See What Condition My Condition Was In)' as a "hangover tune", 'Bombshell' channels The Who's 'Who Are You?' and the Paul Weller collaboration on 'You're Gonna Get It' is joined by the 'Blue Moon' croon of 'Fire In My Heart'. "I wanted that thing like a late-night whiskey bar and an upright piano," Miles explains.

It's an album that will no doubt become a benchmark of the current beat revival and, as the title suggests, is Miles becoming more certain of the sort of cocksure and emotionally open rock star he's determined to be.

"I can't stand bullshit," he insists. "I like

They're all in this together, arms around each other, pogoing and chanting as he rips through the sinister 'Kingcrawler', an extra boisterous rendition of 'Inhaler' and 'My Fantasy', which employs the sort of key change Westlife would have surely sold their souls for.

But it's the newbies which sound most fierce, with an encore run of 'Better Than That', 'Darkness In Our Hearts' and 'Out Of Control' prompting 30-odd fans onto the stage. "This is the proudest night of my fucking life," Miles beams between congratulatory hugs and kisses, but being humble doesn't suit him: Miles, fella, you've never doubted you should be adored – don't get shy now that everyone else is cottoning on too. *Andy Welch*

CHECK OUT ALL THE PHOTOS AND VIDEO FROM THIS GIG AT NME.COM/SMALLVENUES



KANE AND VERY ABLE

Miles answers questions posed by NME's Facebook fans

Have you ever pee-ed in a swimming pool?

Sean Cooke

"Yes, probably. One on the Wirral when I was really young."

What happened to The Last Shadow Puppets? Will you make another album?

Tiara O'Malley

"I think the plan is to release something again, for sure. Since we did that [Alex Turner] has been busy and I had to find my feet with being on my own. If it comes after the end of this cycle and the end of his next record we'll probably be both ready and really up for it. It's just on the sidelines, there's nothing written for it."

What's your weirdest habit?

Ross Lawrie

"I eat Haribo every day. That's a bad habit to have. In the cinema I'm a madman."

What's your favourite album of 2013?

Zharm Muhamad

"Probably the Peace album, 'In Love'. 'California Daze' is a really great song. They're really nice lads, I couldn't speak highly enough of them. I'm excited to see where the next record goes."

If you could be any animal, what would you be and why?

Tyler Saliba

"A girl told me once I've got a face like a turtle. Was it a compliment? It was happening, so... just during it. 'By the way... just do the turtle! Hahaha! Pretend like you're in a shell, it really gets me going!'"

Would you wear a tracksuit outside your house?

Kasia Ciupak

"Maybe on the way to the gym on the odd occasion, yes, but I generally keep it locked up when I'm just on the couch. I went for a little run this morning, I have phases. It depends if I'm boozing."

What's the best gift to be passed by someone in the crowd while you're onstage?

Edie Lawrence

"A pair of clean boxer shorts. A crisp pair of Calvin Kleins in a box. Save on the washing on tour."

this thing of being honest. Sometimes you can hide behind feelings and cover it up with mystical words or a double meaning but on this record, whether I am positive or I am angry, there's no hiding. People do get hurt and people do feel sad and sometimes everyone feels a little bit insecure. I can't not say those things even if I am confident and cocky in places, because isn't everyone like that? I don't know whether that'll ever go."

How true, honest and dedicated a rock star is Miles Kane? Well, he turned down the chance to pretend to be John Lennon.

"You know that film *Nowhere Boy*? (Biopic of John Lennon's teenage years – *Fab Four Films Ed*)" he lets on. "I got asked to be Lennon in that. [Director] Sam Taylor-Wood came to a gig when we did the Puppets, but I knocked it back because I'm a singer and a guitarist, if I did something like that then I'd have fucked my career up."

What?! We could be in Hollywood now, doing this interview about your new superhero blockbuster beside a luxury Sunset Strip swimming pool while Lindsay Lohan throws cocaine margaritas at us in one of her fits!

Miles cackles aloud. "I could be kick-ass!" Rock revolutionist and man on a monumental mission, as it transpires, Miles Kane is already kick-ass enough...

Turn to page 36 to read NME's verdict on Miles Kane's new album, 'Don't Forget Who You Are'

WHAT TWITTER THOUGHT

@joreynolds2

"@mileskanemusic you were amazing tonight at Zanzibar. The mic hit me on the head but I'll let you off. Great gig xx"

@MikeyMRH

"Stage invasion was quality tonight, literally threw myself at @MilesKaneMusic - what an absolute hero. @jdroots #zanzibar"

from the crowd. Refusing to be bested in the volume stakes, though, he just sings louder and with extra venom.

Onstage banter is kept to an absolute minimum, save for him being sufficiently flattered by the affection that he tosses out a gruff, "Thank you so much, Liverpool." "Miles is a Scouser, Miles is a Scouser," comes back the hallowed reply. Other than that, he barely utters a word to the crowd, but they're not fussed at his lack of patter.

31.05.1993

THE DAY MUSIC CHANGED FOREVER

It was the tiny gig that would shape the course of a decade, the sweaty birth of Britpop proper. **Barry Nicolson** tracks down the lucky few who saw **Oasis** at King Tut's Wah Wah Hut in Glasgow

Twenty years ago this week, May 31, 1993, while killing time in an obscure Glaswegian venue, Creation Records boss Alan McGee discovered the band who would later change his life – and British pop – forever. Oasis' four-song set at King Tut's Wah Wah Hut has since become, quite literally, the stuff of myth: there are all sorts of conflicting accounts about what took the band to Glasgow, how they got onto the bill, and what McGee himself was doing there. What's not in doubt, however, is the seismic butterfly effect that night would eventually have on rock'n'roll.

Here, separating factual wheat from the fictional chaff, is the story of how it all went down, told in the words of the people who were there.

THE BUILD UP

DEBBIE TURNER (*Guitarist/vocals, Sister Lovers*):

"My band shared a practice room with Oasis at the Boardwalk in Manchester. There was a bit of rivalry between us, in a boys-against-girls sort of way, so I was showing off to them that we'd got this gig in Glasgow, supporting Boyfriend and 18 Wheeler. I really liked Noel, though – I remember having conversations with him about being a punk and wanting to change the face of music, like you do when you're in your twenties. So in the end, I suggested they came up with us."

BONEHEAD (*Guitarist, Oasis 1991-1999*): "We hadn't done much in the way of gigs. We'd done a few in Manchester: we used to rehearse in the basement of the Boardwalk, so we'd sometimes get a gig upstairs in the club. We did Sound City, and we weren't very well received. No one knew about us, really."

ALAN MCGEE (*Founder of Creation Records*): "They'd played In The City, and I think they'd had a bit of a 'brothers' moment onstage supporting some buzz band. The industry had pretty much written them off by that point. I'd met Noel before, though it took us years to remember how. He'd gone out with this girl Hannah, who had been the cleaner at Creation way back when Noel was an Inspiral Carpets roadie. I was doing Reading with The House of Love, and she brought her boyfriend up to meet me. I remember he had a bowl haircut, I remember shaking his hand... I remembered him, but I didn't remember him as that guy that night."

DEBBIE TURNER: "They'd hired this giant gold Mercedes bus from a company

in Didsbury. We were gutted, because we'd just gone to Salford Van Hire, while they turned up all rock'n'roll in this huge bus with a load of their mates. It was a taste of things to come, that bus."

BONEHEAD: "When we got there, the promoter turned round and said, 'Who the fucking hell are you?' 'We're Oasis, we're fourth on the bill, aren't we?' 'Nah, no-one told me.' I told him that we hadn't come all this way for nothing, and that we were playing. After a few threatening words, he said, 'Alright, you can have 20 minutes.' We basically had to force our way on to the stage."

ALI MURDOCH (*Gig manager on the night*): "We'd hired the venue out that night, and the bill was Boyfriend, 18 Wheeler and Sister Lovers. When this fourth band turned up, I said to them, 'Look, the rental is for three bands. You're asking the engineer to mix another band and do another changeover. You'll need to square it with him.' They said they couldn't afford that, so there was a bit of to-ing and fro-ing."

ALAN MCGEE: "The whole reason I went to King Tut's was to freak Debbie Turner out. Debbie had been my E mate when I had a flat above the Factory offices in Manchester in the late '80s. I'd been in Glasgow for something to do with Teenage Fanclub, and I heard she was playing her first gig, so I wanted to weird her out by randomly turning up. Also, Boyfriend and 18 Wheeler were on a Creation offshoot called August Records, and I thought it would be a good chance to see what they were up to."

DEBBIE TURNER: "Alan was absolutely there by chance. He had been in our practice room before, though. I remember skinning up at Tony McCarroll's drum kit, and Alan was asking me about the band who'd put the Union Jack up on the wall. The Union Jack was seen as a bit National Front at the time, although obviously Oasis were using it in a moddish way. So Alan was asking who they were, and I was ►



Standing on the face of the future: Oasis' first ever photoshoot

TONIGHT

AT KING
TUT'S

* BOYFRIEND *

18

* WHEELER *

* SISTER *
LOVERS

OASIS

winding him up by saying, 'Oh, they're this bunch of fucking Nazis...'

SUSAN DARCY

(McGee's sister): "Alan also fancied my pal, Annette, so I said, 'OK, we'll try and get her down.' She never turned up, but we stayed to see Sister Lovers, and we noticed this big group of guys at a table; they looked like a cross between football casuals and Jam fans. But they looked good, you know? And then somebody came over and said to Alan, 'They're gonna smash the place up if they don't get onstage tonight.' I was looking at them thinking, 'Who are these guys?'"

GEOFF ELLIS (Promoter, King Tut's): "At the time, we paid the sound guys according to the number of bands they'd be working with. It was a tenner a band, and I said that as long as the sound guy was OK with it, we'd pay him extra. It was probably the best tenner I ever spent! But there were no histrionics, nobody threatened to smash the place up. It makes for a great story, but that's not how it happened."

ALAN HAKE (Founding member, 18 Wheeler): "The legend is that they threatened to start a riot if they weren't allowed to play, but we never saw any of that. None of the other bands can remember any argy-bargy."

PUT YOUR HANDS TOGETHER FOR... OASIS!

ALAN MCGEE: "They looked like fucking scallies. They weren't smashing the place up, but they were all sitting there, growling quite... Manc-ly. I just wanted to make sure my bands didn't get battered. Anyway, I went to see them out of complete curiosity. They played four songs, to a crowd of about 12 people. On the first one I thought, 'Fuck, they're really good.' On the second song, Susan said I should sign them and I said, 'I might.' Third song: 'Fucking hell.' The fourth song was 'I Am The Walrus', and I thought to myself, 'They've blown it.' Everyone in the early '90s used to cover the odd Beatles song, and they'd do it so fucking badly. But they absolutely nailed it. If there was one song that got Oasis signed to Creation, it was 'I Am The Walrus'."

BONEHEAD: "We always did that song pretty well, but I remember that night being particularly good. It went on for about 10 or 12 minutes. It was a top gig, but we always



LIAM ON PLAYING KING TUT'S

"I just thought, 'Nice one.' That's my biggest accomplishment, getting a record deal. It's not about selling records or playing to 40,000 people. It's about someone giving you a chance and you making a go of it. I didn't know who McGee was – our kid said, 'He's got this crazy label down in London.' To me, he was just a ginger cunt."



OASIS RARITIES FROM 1993

1 COMIN' ON STRONG

(SETTING SUN DEMO, 1993) Take The Chemical Brothers' 1996 collaboration with Noel on 'Setting Sun', beef it up with 'Definitely Maybe' styled guitars and add Liam's vocals. Sounds great in theory, doesn't it? The reality of this demo, recorded either at the Boardwalk or The Real People's studio in Liverpool around 1992/93, is more formulaic – but exciting nevertheless.

2 LIVE FOREVER (WITH THE BOO RADLEYS, SIGNAL RADIO SESSION, DECEMBER 1993)

Recorded for a long-presumed-lost local radio session hosted by future Royle Family/Mrs Merton comic Craig Cash, this version of Live Forever is features The Boo Radleys' Sice Rowbottom on vocals and fellow Boo Martin Carr on acoustics.

3 SLIDE AWAY (FIRST EVER BROADCAST, SIGNAL RADIO SESSION, 1993)

Sung by Noel, "on his little guitar", as presenter Craig Cash puts it, the world's first ever glimpse of 'Slide Away' is as heartachingly beautiful as the song would ever get.

did a good gig: we'd spent two years in the rehearsal room, always working, getting our sound together."

ALAN HAKE: "Liam was the main thing. The music was pretty simplistic, but with Liam, he was a bit of John Lennon and a bit of John Lydon, and he was an incredible frontman. He didn't even do anything! He just stood there and scowled, but his voice was the little something extra that they had."

BONEHEAD: "McGee collared Noel straight afterwards and asked if we had a record deal

yet. Noel said we didn't, McGee said, 'D'you want one?' and Noel said, 'Well, who are you?' Later he came over and told us that the guy at the bar with the ginger hair had offered us a record deal."

ALAN MCGEE: "It was Noel who really impressed me. Liam was great, but he was quite understated, certainly compared to the Liam who strutted like a peacock down the stairs of Earls Court two years later. Afterwards, Noel tried to give me a demo tape, which I didn't want to take, but he insisted. And that was the beginning."

THE AFTERMATH

ALI MURDOCH: "I don't think that was McGee's first touch with the band. I've heard that he'd seen them once before, or he'd listened to demos, and this was his chance to get a proper look. I don't think he was there by accident, and all of a sudden there was a flash of light and he discovered the band who'd

WHAT IF MCGEE HAD NEVER SHOWED?

After predicting what might have happened had John Lennon walked out of the Beatles in 'Snodgrass', writer David Quantick turns his attentions to Oasis, and how history could've panned out had McGee missed their debut gig...

MAY 31 1993: Alan McGee is very tired. He doesn't want to go to King Tut's Wah Wah Hut. Boyfriend, Sister Lovers and Oasis sound more like finalists in a Crap Band Name Contest than a great night out. But he's signed headliners 18 Wheeler, so he compromises and turns up at 10, missing the best set of the night, Oasis' four numbers. But 18 Wheeler's Sean Jackson does see the set and, impressed, asks the Gallagher brothers to join his band. With first single 'Shakermaker' in the charts, 18 Wheeler add Gem from Heavy Stereo and Andy from Ride and go supernova, inventing "Britrock" and enjoying

a feud with rivals Stereophonics. In 2007, the Gallaghers' own feud erupts. Liam storms out to reform Oasis with old mates Bonehead and Guigsy. "We may not have the songs," he says, "But we've got the fuck off, know what I mean?". A renamed Noel Gallagher's 18 Wheeler go on to provide the Olympics' unofficial TV theme with 'All Around The World', a song Noel had been "saving for later." Ultimately, though, the band's impact is slender, and the final nail in their reputation comes in 2013 when Deputy PM Nick Clegg said that "Wheeler 18" were the only thing that kept him going.



Liam hones the sneer a few months later in '93 at the Canal Bar, Manchester

make him his fortune. I don't think Alan McGee is that impulsive."

BONEHEAD: "We were paid in beer, so I don't actually remember the journey back – it's all a bit vague. A few days later, McGee posted train tickets to London for us to go down and talk with him at Creation. We went down expecting blonde secretaries ushering you through the door and palm trees in the lobby. Instead, we ended up in what looked like a slum. Immediately I thought, 'Fucking hell, what are we into here?' There was a sweatshop going on downstairs, a load of women making whatever they were making – drugs, probably. McGee was sat in his office, and it was fucking chaos:

records everywhere, people on the floor, posters all over the walls. I loved it immediately."

GEOFF ELLIS: "Looking back at the books, the ticket price on the door that night was £3 and there were 69 people who turned up, of which very few bothered to watch Oasis. When they played Glasgow about 10 years ago, they had their aftershow in Tur's. We'd just got a new sign made, and the old sign – the one that was out front when Oasis played – was gathering dust up in the loft, so I said to Noel, 'We'd like you to have this'. He said he was



NOEL ON PLAYING KING TUT'S "It's like McGee saw us by accident in Scotland and he says

'Have you got a record deal?' And we said no and he said 'D'you f-ing want one? I'm the President of Creation Records!' So I said 'Aha! So it's your fault then is it, you twat!' and he says, 'What do you mean?' And I said 'Shonen Knife is your fault! It's all down to you, son!'"



King Tut's booking diary, May 31 1993

going to put it above his bed. I'm not quite sure if he did or not..."

BONEHEAD: "It took ages for us to sign. The first thing was that we had to find a manager. Noel was friends with Johnny Marr's brother, Ian, who said he'd have a word with Johnny, and Johnny recommended Marcus Russell, who was looking after him at the time. Eventually, we signed at Sony's offices in London [in October, 1993], and that's when we really were surrounded by secretaries and champagne and palm trees. I don't think I'd ever tasted champagne before that day."

After the chain of events which led to their discovery, the initial sessions for 'Definitely Maybe' brought Oasis back down to earth. On returning from a support tour with The Verve, they began work with producer Dave Batchelor at Monnow Valley studios, but the results lacked the 'attack' of their live sound, and it seemed Creation's gamble wouldn't pay off. After hooking up with Owen Morris, however, things started to come together, and in April 1994, they released 'Supersonic', the first in a run of singles which built anticipation to fever pitch. When 'Definitely Maybe' was released the following August, it became the fastest-selling debut of all time, a title it held until Arctic Monkeys took it off them in 2006.

THE ROYLE TAPES: THEY WERE LOST, THEY WERE FOUND...

Craig Cash (aka Dave from The Royle Family) gave Oasis their first ever radio sessions for local station Signal Radio in late '92 and early '93. Long presumed lost, they finally went online a couple of years ago.



NME: How did you get involved with the band?

"I'd seen them several times in town. The first time they were kind of fast and furious, like some mad punkish band. They supported The Cherrys, who were signed to The Charlatans' label Dead Dead Good, at the Boardwalk. There was hardly anybody in there but Oasis were stealing the limelight so The Cherrys pulled the plug – literally. And there was chaos, Liam shouting at them with no mic, and barricading them when they took to the stage. Around that time Oasis started to get better and better. The melodies were fantastic – you really could tell they were gonna be something special. At the time, they had something. And Liam had that swagger that he still has."

NME: Did you just phone and ask Noel to come in to do the sessions?

"Yeah, pretty much! They weren't big at the time and radio was a great way to get people to hear what they were doing. I did Noel's very first interview – at the start of the tape we speak about it and I tell him, 'I'm pretty sure it's gonna be the first of many!'"

NME: You also got the first performance of 'Slide Away', didn't you?

"Yeah. In actual fact when he played it my tape ran out, so I had to get him to do it again! Luckily I used to pre-record the shows. It was a tinpot radio station in Stockport, and we used to share the pre-record room with a news team. So if any news story came in you had to turf out. This happened when I had Noel and The Boo Radleys in. There was a little pub next door called The Pineapple, so I took them down there, and on that particular night we stayed in and quite got a taste for the Guinness... And of course then we came in to continue the interview – I'd just stopped the take so I could edit it together afterwards – the second half of it had us completely fucking bladdered! When it went out a few nights later it must have seemed like we dropped an acid tab in the middle of it or something! We're talking quite eloquently one minute, then I play a song, and then all of a sudden we're bleary and loud and slurring our words and shouting and balling! But I do remember Noel playing 'Slide Away' for the first time and thinking, 'Aw, fucking hell, now this is pretty special'. I think he'd not long written it. It's still my favourite song – not 'Half The World Away' [later used as the theme for *The Royle Family*, which Cash co-wrote with Caroline Aherne].

MEET THE FOLK YOU JUST HEARD FROM

Mates, managers and founding members, here's the back-story on the night's key players



Alan McGee

ALAN MCGEE: Then-head of Creation Records, the seminal label that was

home to Primal Scream, The Boo Radleys, My Bloody Valentine and Teenage Fanclub.

SUSAN DARCY: Alan McGee's sister, who accompanied him to the fateful gig that night.

PAUL 'BONEHEAD' ARTHURS: Founder member, bringer of banter and rhythm guitarist



Paul 'Bonehead' Arthurs

in Oasis, from 1991-1999. Recently put together new band The Parlour Flames with Salfordian punk poet Vinny Peculiar.



Susan Darcy

ALI MURDOCH: DF Concerts' gig rep on the night, responsible for making sure everything ran

smoothly. **GEOFF ELLIS:** Head of DF Concerts, and organiser of T In The Park festival. At



Geoff Ellis

the time, though, he was the booker for King Tut's.

ALAN HAKE: Founder member of 18 Wheeler, who were second on the bill that night. Later scouted for McGee's Poptones label. Now runs the world's largest 7-inch vinyl site, 45cat.com. **DEBBIE TURNER:** Guitarist and vocalist with Sister Lovers. It's been speculated that Oasis B-side 'My Sister Lover' was written about them.



HIGH in BLIGHTY

They're the skint, rockin' Floridians calling shots and snubbing labels. On a jaunt to the UK before taking on the world, **Merchandise** tell **Louis Pattison** that DIY is the way to go

"**M**an, the Cockney Rejects played here!" beams Merchandise frontman Carson Cox as he bounds out of the dressing room of London's 100 Club. The black-and-white photos that cover the walls of this West End venue freeze moments of its storied history. During World War Two, the jazz bands kept swinging, even as German bombs blew Oxford Street to dust a few dozen feet above. In 1976, a two-day festival united the Sex Pistols, The Clash, Buzzcocks and Siouxsie And The Banshees on one stage, lighting the touch paper for their explosion into the UK mainstream. For all that he's a self-confessed punk trainspotter, though, Carson isn't comfortable wallowing in nostalgia. "It's awesome," he says. "But what we're doing feels so severed from it, you know? I just feel like we have nothing in common with old bands." Ain't that the truth: rather than being in thrall to punk heroes of the past, Merchandise are hell-bent on doing things their own way.

But more on that later. In just four hours, Merchandise will play their first ever show on European soil, and Cox – a loquacious Floridian with a grown-out buzz cut that gives him the look of a vacationing American GI – confesses to a fit of nerves. "We're still a secret in the UK," he says. "Maybe they've heard the records, but they don't know if we can play yet. So we're on edge a little bit." Still, perhaps there are glimmers of a rock star ego. "The first time I visited Europe I made an effort to be super-polite," he grins, mischievously. "This time I'm going to be the brash American asshole. That's what you guys want, right?"

If Merchandise are a secret, they're a secret that's nearly out. Two spectacular albums – 2012's darkly romantic 'Children Of Desire' and April's more elemental, sax-fired 'Totale Nite' – have sparked a buzz on both sides of the Atlantic. For the band, it's all been something of a surprise: Cox, guitarist Dave Vassalotti and bassist Patrick Brady forged their friendship

"This time around, I'm going to be a brash, American asshole. You want that, right?"

CARSON COX



in Tampa, Florida's hardcore punk scene, where they played in profoundly anti-commercial groups like Cult Ritual, Nazi Dust and (the still-operational) Church Whip. Merchandise, however, are something else. Exchanging brutal punk attack for something more romantic and layered, there's a jangle to the guitars and a lilt to the voice that mark them out as the latest in a line of rock'n'roll Anglophiles. "All my favourite guitar players are British," admits Dave. "Pete Townshend, Maurice Deebank from Felt, Phil Manzanera from Roxy Music, Bernard Sumner – not technically good, but he plays tastefully." These three UK dates – before heading to Europe – mark the start of a 2013 tour that'll see Merchandise straddle the globe. "A lot of people have asked us to play shows in eastern Europe, China, Australia, South America," says Carson. "We want to put out another record



BEST OF BRITISH

Merchandise's UK indie influences

FELT

Birmingham indie janglers led by the elusive Lawrence. A sort of English bedsit take on NY punks Television, they recorded 10 albums between 1981-89, most notably 'Forever Breathes The Lonely Word'.

SPACEMEN 3

Before Spiritualized, Jason Pierce and Pete Dinklage were these drone-rock psychonauts. Carson recommends their 1990 demos disc 'Taking Drugs...'

THE MEKONS

Post-punks formed in the radical-left ferment around Leeds uni. Debut single 'Never Been In A Riot' lampooned The Clash, and was played on Gang Of Four's instruments. Pretty much invented alt-country with 1985's 'Fear And Whiskey'.

SISTERS OF MERCY

Frontman named Andrew Eldritch. Clothed in every shade, so long as it's black. Quintessential first-wave goths, no band were better to listen to as you downed a pint of snakebite and spun around in a cloud of dry ice.

NAPALM DEATH

"Some real ignorant shit came out of the UK," says Carson, and he means it in a good way. Top of the list are Brummie grindcore champs Napalm Death, who made it into the *Guinness Book Of Records* for the shortest ever song ('You Suffer', 1.316 seconds).

that includes jangle icons Felt, '80s country-punks The Mekons and 'Screamadelica'-era Primal Scream, and declares that while making 'Totale Nite' they were trying to sound like krautrockers Amon Düül II, "with all this saxophone and these weird minor progressions". This unfettered creativity has also spawned *Rush Of Blood*, a 15-minute short inspired by the abstract art films of Kenneth Anger. Elaborating on the themes of 'Totale Nite' – Carson's attempts to overcome anxiety and insomnia – it sees Merchandise's frontman shave his head, before taking a big lungful from a home-made gravity bong. "A filthy way to smoke weed," he laughs. "I used to smoke that way all the time. And it just made me fucking crazy until I couldn't leave the house. Even when I wasn't high." Now, I'm no doctor, but he should probably knock that on the head.

The 100 Club Show rages. 'In Nightmare Room' and 'Anxiety's Door' are turned over in raw, vital fashion. Elsner pounds away like a pair of jackhammers, Dave flings himself to the floor, pressing his guitar against groaning amps, and the crowd gradually twist into motion. Just when I'm wondering if you can classify Merchandise as a punk band, whatever that means, suddenly a kid wobbles onstage, stage-dives, and knocks me flat on my arse. Guess that answers the question.

Two days later and they are in a pub in Brighton, where I relate my story to much amusement. "There were a bunch of kids in front of us at that show rolling on ecstasy, and they kept saying that God was in the room," laughs Carson.

They didn't get a lot of sleep last night. Booked to stay at a country cottage 30 miles outside of Brighton, they got lost in the English countryside and finally got in at 3am, only to be woken a couple of hours later by the shrieks of the property's resident pet, which Elsner delights in playing back on his iPhone.

All the same, they're in high spirits. They're in town for a couple of shows at The Great Escape, which have been "a total blast... there were enough actual fans that loved music." They wandered down Brighton Pier, ate candy floss, and said hello to a few record labels, who seemed very pleasant. In short, they're not ruling anything out, but you can't imagine Merchandise ceding control quite yet.

"We call the shots!" bellows Elsner. "We dictate the terms!"

"We don't want to go down that route," says Carson. "You hire a team, you get a producer, you pay out your ass..."

"That's the old model!" shouts Elsner.

Carson throws up his hands. "I don't think everyone should do it our way necessarily. I just want people to know that if you want to do it this way, you can. By cutting corners, you can find something new."

in 2014, so we have to get home at some point. But right now, we're just excited to be here."

Some of Merchandise seem more excited than others. "Some people might not like that I'm in the band," barks drummer Elsner Nino, excitably, across the table of the Soho bar where *NME* meets Merchandise post-soundcheck. Elsner is a new addition. Their three albums have been propelled by the thunk of a pawn-shop drum machine, but ahead of these dates they poached Nino from Brooklyn hardcore band Shox. Loud and outspoken, Elsner adds a pleasing note of rock pig to their artsy urbanity. "It's not soft pads," he bellows by way of explanation. "It's a real guy with his nuts swinging in the air! THE REAL DEAL!"

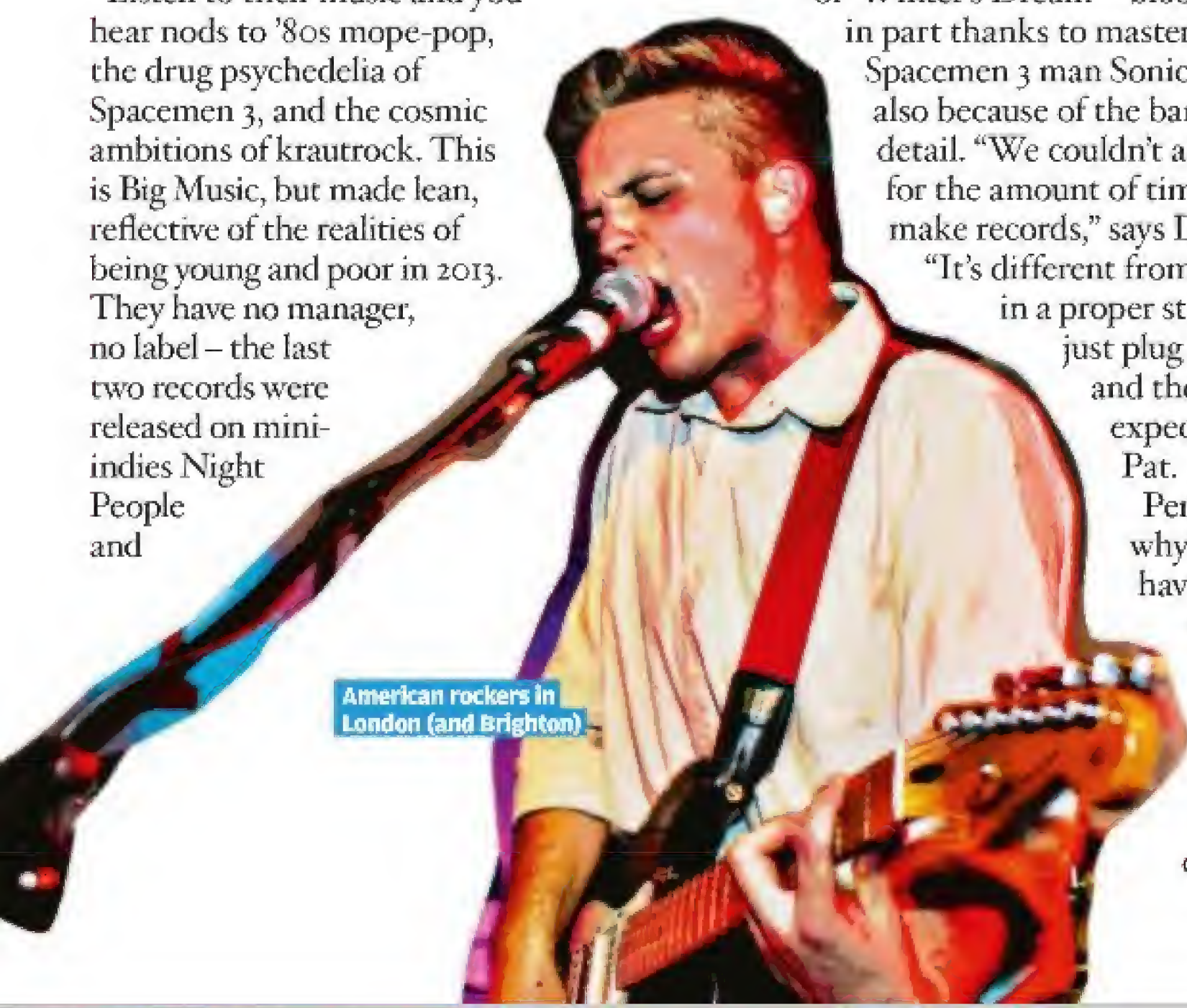
Listen to their music and you hear nods to '80s moe-pop, the drug psychedelia of Spacemen 3, and the cosmic ambitions of krautrock. This is Big Music, but made lean, reflective of the realities of being young and poor in 2013. They have no manager, no label – the last two records were released on mini-indies Night People and

Katorga Works – and have never been in a recording studio. They got their musical education raiding discount bins, make rent with menial jobs and, until recently, returned home every night to make music on second-hand equipment. "We worked on 'Children Of Desire' after work every day for six months, 'til 4am," says Carson.

They've just moved to a new, bigger shared house in Tampa, but prior to this, all recording took place at what's credited on the sleeves as 'Lady Godiva's Operation' – Carson's bedroom. What's incredible is that the songs of 'Totale Nite' – the beatific synth-pop of 'Anxiety's Door', the dark dreamscape of 'Winter's Dream' – bloom beautifully, in part thanks to mastering by ex-Spacemen 3 man Sonic Boom, but also because of the band's ear for detail. "We couldn't afford a studio for the amount of time it takes us to make records," says Dave.

"It's different from working in a proper studio – you just plug in and go, and there's no expectations," says Pat.

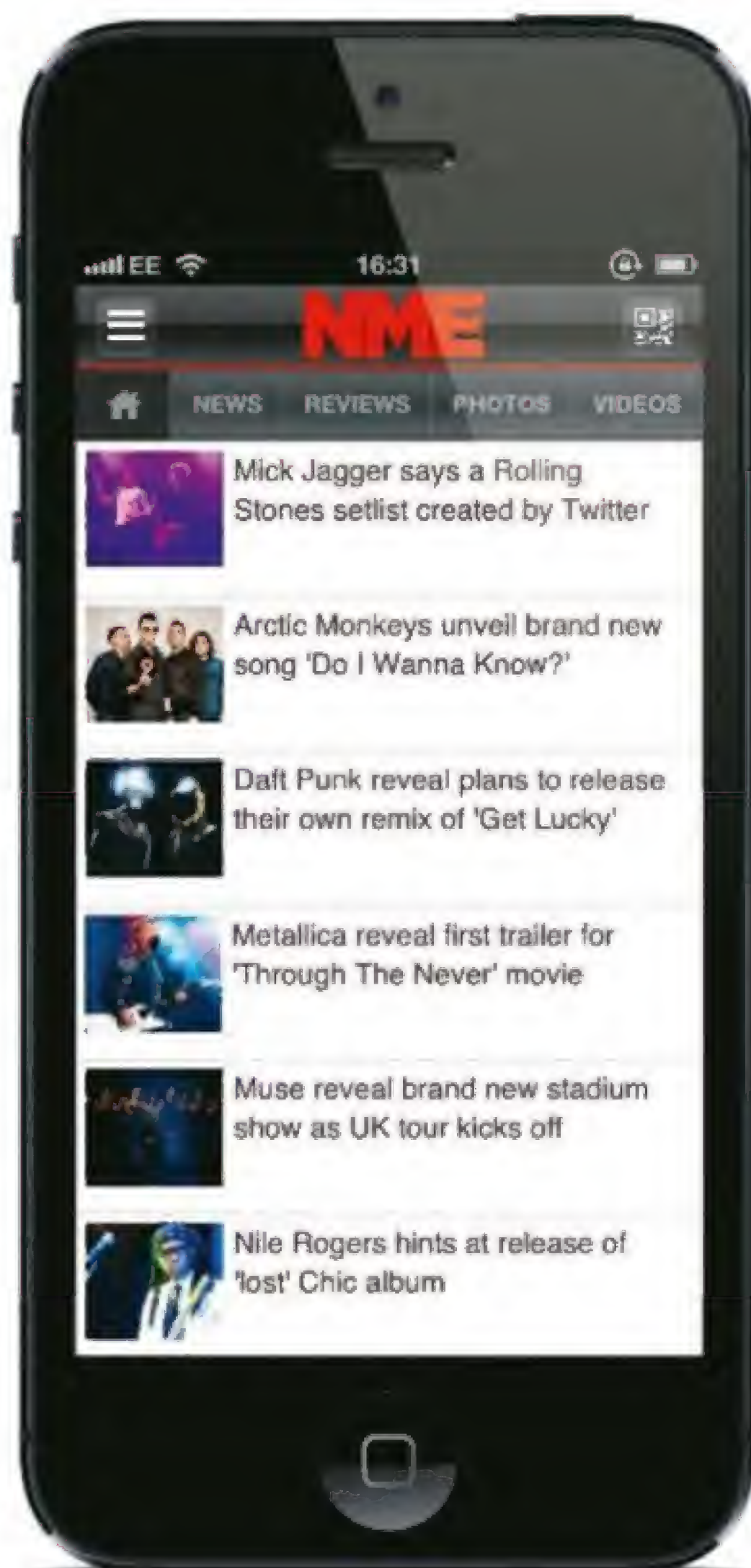
Perhaps this is why Merchandise have felt free to pursue their craft wherever it takes them. Carson reels off a list of influences



American rockers in London (and Brighton)

The new look

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



QUEENS OF THE STONE AGE

...LIKE CLOCKWORK MATADOR

Josh Homme and his all-star pals prove the virtue of taking your sweet time on a record that's as self-assured as it is damn sexy



Most bands don't leave their fans waiting six long years for a new album. They don't then promote said record by getting a creepy robot to leave their fans unsettling voicemails. And they definitely don't enlist a chef to write the album notes. But Queens Of The Stone Age aren't most bands. As badass menu maverick Anthony Bourdain says in '...Like Clockwork's accompanying bumf: "[Josh] Homme has consistently demonstrated a business plan of not giving a shit." The heroic frontman and kingpin of these desert titans might not care about industry whys and wherefores, but Josh Homme gives every single last fuck when it comes to crafting blow-your-mind-and-incinerate-your-crotch rock'n'roll.

As contemporary hard-as-nails guitar music's most imposing figure – and not just because he

stands at 6 foot 4, has a fondness for triple denim and looks like a pre-Raphaelite, Triumph-straddling Elvis – Josh has earned the right to do what the hell he wants. Thankfully, that's gathering his world-beating buddies in his Pink Duck studio in LA and laying down an unrelenting juggernaut.

Much has been made already of the high-end guests. The core collaborators from QOTSA's classic 'Songs For The Deaf' are scattered across the release, Josh once again motoring across the crest of Dave Grohl's brutal drums with Mark Lanegan and Nick Oliveri popping up briefly to ride sidecar. Then there's turns from Arctic Monkey Alex Turner, Scissor Sister Jake Shears, Nine Inch Nail Trent Reznor and, bafflingly, brilliantly, Sir Elton John. Not that you'd know any of this unless you were told. Their restrained

assistance means there's no danger of this turning into a sprawling, unfocused 'Josh and friends' record.

Considering their lengthy absence, to return with a double album would have been more than acceptable, but '...Like Clockwork' comes in at a mere 10 tracks. The crap filter has been

whacked up to 11 and the groove-o-tron set to interstellar for the band's slickest offering to date. Al Turner slinks through the saloon doors for 'If I Had A Tail', a track predatory enough to warrant a restraining order. "I wanna suck/I wanna lick/I wanna cry/I wanna spit", growls Josh, against a grimy strip-bar swagger. It's the perv-funk sound of drunkenly sinking into sticky leather couches for steamy make-out sessions in dimly lit Hollywood smut-pits.

The same filthy feeling abounds on the ferocious but perfectly polished 'Smooth Sailing'. "I'm in flagrante/In every way", confesses Josh, before adding, almost as an afterthought, "I blow my load over the status quo". Quite. Yet there's also a more meditative flipside to '...Like Clockwork'. 'The Vampyre Of Time And Memory' is a startlingly low-key piano hymnal, even with its flashes of Giorgio Moroder synths and cocaine-soul guitar solo. Its confessional lyrics, set against a twisted power ballad melody, come on like an even more fucked-up Fleetwood Mac. "Does anyone ever get this right?/I feel no love", purrs Josh. 'Kalopsia', featuring Reznor, is another haunting slow jam, but pulls a flick-knife chorus on you, amping up the menace with eerie backing vocals that echo the melancholy "sha-bop-sha-bop"s of The Flamingos' version of skulking doo-wop ode 'I Only Have Eyes For You'.

'...Like Clockwork' closes with the title track, perhaps the least QOTSA-sounding song ever. If MGM are hunting the next Bond movie theme creator, this should swing it for Josh, as he indulges his dexterous falsetto, channelling the sweeping, string-laden '60s scores of John Barry, with production help with the man from UNKLE, James Lavelle. Last year, Biffy

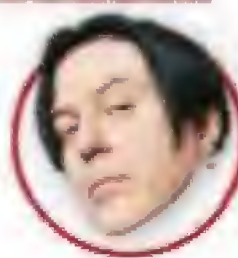
Clyro's Simon Neil praised Queens Of The Stone Age for their ability to make sexy records. "Which I think is hard to do in a rock band," he said. That's because Queens Of The Stone Age aren't most rock bands – they're *the* rock band. **Leonie Cooper**

BEST TRACKS: 'Smooth Sailing', 'The Vampyre Of Time And Memory', 'My God Is The Sun'

MEET THE BAND...

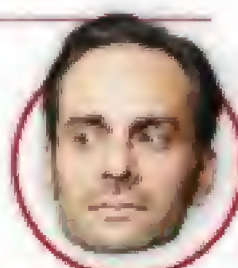
TROY VAN LEEUWEN, 43, GUITAR

He says: "It was a tough album to put together. A challenge is good, but be careful what you ask for. It's the best Queens record."



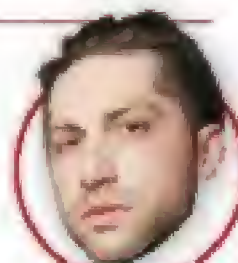
DEAN FERTITA, 42, GUITAR

He says: "It's been incredible. I can't wait for the world to hear it. We've been holding on to it for so long, it'll be good to let it go."



MICHAEL SHUMAN, 27, BASS

He says: "I'm feeling immensely proud, so it's great to get it into people's hands and faces and out of our lives."



JON THEODORE, 39, DRUMS

He says: "I love all the tunes man, they're challenging and groovy. All the tunes are complex and full of muscle and timing, even the ones that sound simple."



MILES KANE

DON'T FORGET WHO YOU ARE COLUMBIA

He sings like Liam and Lennon, and Weller pops up on this, his second album. But the sharpest suit in rock has long since stepped out of the shadows of his famous friends and is every bit his own man

It's interesting that Miles Kane's chosen to call his second album 'Don't Forget Who You Are'. Around the time of his 2011 debut, 'Colour Of The Trap', the message coming from the Kane camp was the exact opposite. Wirral's best-tailored export wanted listeners to remove his most successful work, with Alex Turner in The Last Shadow Puppets, from their memories. That was old. This is new.

And it worked. The record was good enough to show the world that Kane was more than just a good friend of the Arctic Monkeys man. Yes, Turner co-wrote half of the songs on it, but Kane's promise and talent were obvious. The likes of 'Take The Night From Me' and 'Quicksand' provided the all-important bridge between 'Colour Of The Trap' and the Puppets' Scott Walker-inspired 'The Age Of

The Understatement'. And there was more than enough promise in 'Inhaler', 'Rearrange', 'Come Closer' and 'Happenstance', the latter of which saw the former member of short-lived indie-rockers The Little Flames live out his Serge Gainsbourg/Jane Birkin fantasies with *127 Hours* star Clémence Poésy. No-one saw that coming.

For 'Don't Forget Who You Are', 27-year-old Kane has trimmed the fat from his sound.

Fitting, perhaps, for an album with a cover that has him standing in front of a butcher's shop. The longest of the 11 songs, the finale 'Darkness In Our Hearts', is only three-and-a-half minutes long, and almost every other track whizzes along and maintains the pace and intensity of Kane's live show. Lightning Seeds head honcho Ian

Broudie is on production duties, and he has a big say in the pacing, keeping Kane's foot to the floor and curbing any indulgent excesses or throwaway moments. The fuzzy glam stomp of opener 'Taking Over' sees him coming on like T.Rex frontman Marc Bolan, and is a song so instantly familiar it seems remarkable that it's not been recorded before. The title track stomps just as hard, and delivers Kane's key message to any who might doubt his abilities:

"Don't build me up/Make up your mind/And keep the faith/I'll keep the faith". 'Better Than That' completes the album's flat-out opening. By the time the trio of songs finish, less than 10 minutes in, you start getting the sense that 'Don't Forget Who You Are' is a real step forward. The energy is outrageous. The lyrics are forthright. And, most importantly, the majority of the ideas are Kane's.

Vocally, he still owes a giant debt to Liam Gallagher – hear his arrogant, snarling delivery on the title track and 'Tonight' for proof – and John Lennon. On 'Out Of Control', a song backed by a 'Jealous Guy'-style piano and string arrangement, Kane couldn't sound more like the former Beatle if he tried. Elsewhere, Paul Weller pops up to play piano on 'Fire In My Heart', a song the former Jam man also co-wrote. Oddly, considering its title and the rest of the album's otherwise aggressive nature, it's a misjudged dip of the toe into the stagnant waters of dadrock, plodding along and going absolutely nowhere. It's particularly jarring sandwiched between the lively 'What Condition Am I In?' and Weller's other appearance, 'You're Gonna Get It'. The latter compensates for the lull in momentum, being as it is a simplistic pre-night-out song that can't seem to make up its mind whether the titular 'it' is an act of aggression or a sexual encounter.

The most impressive thing about 'Don't Forget Who You Are', though, is that for all the guest spots from Jam members and Lennon, Gallagher and T.Rex nods, it only ever sounds like Miles Kane. Only two albums into his career, that's an achievement in itself. This record is a triumph of belief and dogged determination over those people who thought he was a barnacle on the coattails of his famous friend. Much like one of his suits, it's measured, sharp and extremely well put together. Kane's present is just as exciting as his past. *Andy Welch*

THE ALBUM COVER: NEED TO KNOW



1 The shop on the cover is called AJ Skelly and belongs to Miles Kane's mum, who is a butcher in Liverpool market

2 In the picture, you can see Miles' mum and two of his aunts working in the shop

3 On the shoot for the cover, Miles' mum made ham sandwiches for the crew

4 Miles Kane used to work there as a kid

5 It used to belong to Miles Kane's nan

8

BEST TRACKS: 'Taking Over', 'Don't Forget Who You Are', 'Out Of Control'





DISCLOSURE

SETTLE PMR/ISLAND

The Lawrence brothers' combo of UK garage, '90s house and soul vocalists is about to sweep the nation



With admirable confidence, Disclosure recently compared their debut album 'Settle' to the work of global superstars Daft Punk. But really, Guy and Howard

Lawrence have much more in common with a different dance duo: UK garage veterans Artful Dodger. For starters, the brothers clearly share a love for the sort of funky house and 2-step you'd find on 'Pure Garage' compilations alongside AD classics such as 'Re-Rewind'. Secondly, just like Artful Dodger's 2000 debut 'It's All About The Stragglers', 'Settle' focuses majorly on soul vocalists. With no fewer than eight guest spots, there's enough crooning R&B here to make Kiss FM jizz itself. Plus, as with Artful Dodger in 2000, 'Settle' could be the moment the UK underground gets primed for mass consumption in suburban clubs, the charts and branches of Footlocker. Still unsure? Disclosure have even remixed an Artful Dodger classic, 'Please Don't Turn Me On', and cheekily called it 'No I Turn You On'.

It's odd, because Guy and Howard were just kids when Artful Dodger and their contemporaries MJ Cole, DJ Luck and MC Neat were big. Yet ever since the Surrey pair (aged 22 and 19) appeared onstage with labelmate Jessie Ware last summer to perform their remix of her single 'Running', they've been tasked with the job of resurrecting UK garage. Kinda unfair. Unless you're the sort of rock purist who'll seethe at Disclosure's existence from behind your Boy Kill Boy vinyl,

you can appreciate that the emergence of a hyperactive duo capable of overshadowing the chart return of PJ & Duncan or the existence of Rizzle Kicks this summer is a good thing.

Disclosure's straight-up '90s house choon-agg'don begins with 'When A Fire Starts To Burn', the confident basslines on which feel like a celebration of modern British electronica. Before long you'll be hoovering the dancefloor to 'Latch' – a single so huge it seems unbeatable. Until, of course, 'White Noise' renders superlatives redundant. Featuring Aluna Francis of AlunaGeorge, it's an immaculately constructed pop monument. As for potential forthcoming singles, take your pick from 'Defeated No More' (featuring 'Dancing' Ed Macfarlane from Friendly Fires), 'Voices' (like a metallic Slinky springing into a basement), and 'Confess To Me' (hi, Jessie Ware).

Even more watertight than the songcraft is this hour-long bender's structure. Just as the ante wanes on 'Second Chance', 'Grab Her' is a zingy top-up before single 'You & Me' has you properly sorting out the sock drawer (official rave terminology). Featuring Eliza Doolittle, it's testament to how Disclosure get the best out of never-weres (see also: Jamie Woon on 'January'). Throughout, 'Settle' will blind you with so much sheen you'll want to tile your bathroom in it. Sadly, the London Grammar-featuring 'Help Me Lose My Mind' is a bit of an unnecessary cool-down. Not to worry, Disclosuremania is clearly about to sweep the nation. *Eve Barlow*

BEST TRACKS: 'White Noise', 'Latch', 'You & Me'

FACES TO NAMES...

Three reviewers, three questions



KEVIN EG PERRY
Favourite album at the moment?

"Daft Punk's 'Random Access Memories', because it sounds simultaneously like the past, the present and the future, and people are unexpectedly happy there."



LEONIE COOPER
Favourite track at the moment?

"The National's 'Sea Of Love'. It makes me want to fall crazy in love but then get viciously dumped so I can wallow in a massive heap of feelings for the rest of eternity."

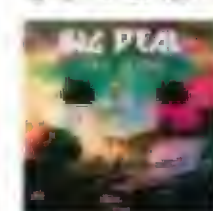


EVE BARLOW
If you had to buy one thing from the Kane family butcher what would it be?

"I'm going to have to choose some kosher meat, seeing as I'm Jewish!"

BIG DEAL

JUNE GLOOM MUTE



For Big Deal, album two was always going to be a case of adapt or die. Yes, their acclaimed 2011 debut 'Lights Out' had some appealingly dreamy tunes, but it felt defined by the London duo's gimmicks – their music featured no bass or drums, and their lyrics kept hinting quite strongly that singer-guitarists Alice Costelloe and Kacey Underwood were sharing more than plectrums. Two years on, Big Deal have finally hired a rhythm section and as a result of this new, more traditional approach have morphed from mellow to muscular. 'In Your Car' and 'Swapping Spit' are grunge-pop earworms, the noisy blast of 'Teradactol' recalls Sleigh Bells, and 'Dream Machines' mixes shoegaze with stadium rock. In fact, bulking up suits them so well that when they return to 'Lights Out'-style delicacy on 'Little Dipper', it comes off wan. And their lyrics? More subtle now, but Alice and Kacey are keeping us guessing. "If it was love, we let it die", they sing on final song 'Close Your Eyes', harmonising mournfully. *Nick Levine*

BEST TRACK: 'In Your Car'

7

SPECTRALS

SOB STORY WICHITA



When Yorkshireman Louis Jones started recording solo songs under the misleadingly plural name of Spectrals, he was helped by his diamond-in-the-dirt status: tearful, doo-wop-drenched guitar pop that fraternised with the gnarlier, punkier end of the British indie underbelly. Quite rightly, people began to notice, some slightly higher up the ladder. 'Sob Story', Spectrals' wryly-titled second album, was recorded in San Francisco with erstwhile Girls member Chet 'JR' White; it's more or less a full band effort, and comes replete with pedal steel (the title track) and country-rock licks ('Limousine'). There's still enough dusty amplifier buzz and garagey thump to keep indie aesthetes happy, but intentionally or not, Spectrals now sit in a sonic nook which most resembles the stolid pre-punk orthodoxy of pub rock – early '70s bands like Brinsley Schwarz and Ducks Deluxe. Possibly intentionally, given that Welsh rock fossil Dave Edmunds is Jones' primary stated inspiration here. *Noel Gardner*

BEST TRACK: 'A Heartbeat Behind'

6

CHAPEL CLUB

GOOD TOGETHER IGNITION



Ever since 98.7 per cent of new bands started sounding like they'd fallen off the back of 'Unknown Pleasures' around 2010, indie rock has been playing a three-year game of What Would Joy Division Have Done Next? Now it's Chapel Club's turn, and on their second album they've decided to play the wild card of Wafty Psychtronica. And they win! Leaving the mist-strewn graveyard for a swing around clubland, they adopt Hurts-ish synth blasts, Everything Everything crackles and blissfully tranquilised '80s funk. The heady dance bent to 'Fruit Machine', 'Sleep Alone' and the 10-minute 'Good Together' does restrain singer Lewis Bowman's poetic leanings – for the most part he's a ghostly, repetitive presence. But he manages to weave a desolate drug-dream romance around the hallucinogenic hypnosis of 'Force You', rap wounded wisdoms on the poppy 'Shy' and distill a sense of nocturnal urban ennui throughout. Relevance restored. *Mark Beaumont*

BEST TRACK: 'Shy'

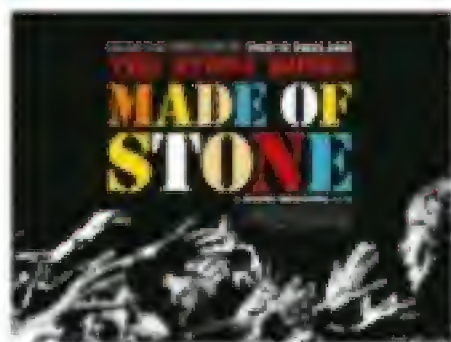
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THE STONE ROSES: MADE OF STONE

What Shane Meadows' reunion doc lacks in journalistic rigour, it makes up for with tear-jerking affection

FILM
OF THE
WEEK



Halfway through *This Is England* director Shane Meadows' film about the reformation of The Stone Roses, the band play the Heineken Music Hall in Amsterdam. Instead of performing the billed 'I Am The Resurrection' as their final song, drummer Reni decides to go home. Ian Brown appears on stage, tells the crowd "the drummer's a cunt" and walks off. It's a dramatic moment in the build-up to the Roses' Heaton Park shows that, briefly, looks like it might put the three nights in Manchester in jeopardy. Meadows, however, decides not to ask the band what happened, because he doesn't want to invade their privacy. Rather, he offers the explanation that Reni was not happy with his in-ear monitors. Go into this film looking for a Louis Theroux style deconstruction and you'll leave disappointed. A lack of journalistic rigour is the first problem with *The Stone Roses: Made Of Stone*.

It also bleeds into the second problem. When Meadows first goes to meet the Roses at their rehearsal space in Warrington, he arrives before the band. In the empty room he finds a blackboard, on which is written a setlist for the Heaton Park shows that includes the word 'newie'. Meadows is excited at the prospect of some new tunes from his favourite band – but

doesn't ask them about it. The third problem is the lack of interviews, strange considering how long Meadows spent with the Roses. There are snippets, like Mani standing outside a hotel saying his T-shirt looks like "an explosion in a Refreshers factory". But nothing substantial.

And yet, what Meadows has managed to create is a tear-jerking account of one of Britain's most important bands rebuilding themselves. The footage of the Roses working out how to put together 'Where Angels Play' is fascinating. Seeing them work their way through the entirety of 'Waterfall' is truly beautiful. They're all present, getting along, making magic. Later, the extraordinary musicianship possessed by the band is on show during an extended version of 'Fools Gold'. It's touching. And *magnificent*.

But what *The Stone Roses: Made Of Stone* excels at is capturing how much the reunion means to fans. Outside Warrington Parr Hall, where the Roses played a surprise comeback gig on May 23, 2012, one man attempts to explain why the band mean so much to him. He can't put it into words, he says. It's just a feeling. He explains how the Roses influenced every aspect of his life: his haircut, his decision not to wear a tie to work, his attitude. The band are his *everything*, and fans like him are who this film is for. Sure, they might one day want to know what happened in Amsterdam. And they'd probably like to hear some new songs. But for now it's enough to enjoy the glory of their favourite band being back together. If you love this band, this film will make you cry. **Tom Howard**

8

ELEANOR FRIEDBERGER

PERSONAL RECORD MERGE



The second solo album from Eleanor Friedberger, she of Fiery Furnaces fame, has a rather misleading title. In fact, Friedberger rejects any notions of intimacy, swapping confessional outpourings for snapshots of zany characters who zoom about on antique roller skates or fly kites at night. Her wordy, swallowed-a-thesaurus delivery works best when paired with the nimble surf guitar of 'When I Knew' or 'Tomorrow Tomorrow's' sinister Hammond organ and Motown harmonies. 'Other Boys' marries her charm with contemplation and when she asks "How could any man resist a girl with such a big setlist?" it is, she's right, pretty irresistible. **Paul Smith**

BEST TRACK: 'Other Boys'

7

MATT BERRY

KILL THE WOLF ACID JAZZ



Matt Berry has created and/or starred in many excellent and funny things – *Snuff Box*, *The IT Crowd*, *The Mighty Boosh*, Jesus-based rock opera spoof *AD/BC* – but this follow-up to his 2011 album 'Witchazel' doesn't play for laughs and misses the giddy heights of his former comedic fare. Its gently psychedelic prog-folk is faintly ridiculous rather than outright hilarious, and weighed on its musical merits alone, doesn't get much further than Pentangle pastiche. Lead single 'Devil Inside Me' is the album's earworm that you'll end up humming, and 'Solstice' is a pleasingly overblown proggy epic, but much of the rest is competent yet uninspiring, and the novelty soon wears off. **Kevin EG Perry**

BEST TRACK: 'Devil Inside Me'

5

SLEEVE NOTES



**Best Sleeve Of
The Week**
**Queens Of The Stone
Age - '... Like
Clockwork'**

Josh Homme read about the artist Boneface, flew him out to America, and got him to draw some sick stuff. Totally works.



**Worst Sleeve Of
The Week**
Spectrals - 'Sob Story'
At best: a lazy homage to the Crystal Palace football kit. And that is definitely a football kit that deserves a heartfelt homage.

CAMERA OBSCURA

DESIRE LINES 4AD



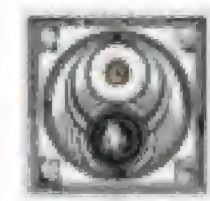
Empires rise and fall but Camera Obscura are not for changing. The Dixieland horns of 'I Missed Your Party' aside, pretty much everything from 'Desire Lines' would have fitted snugly onto 2009's 'My Maudlin Career'. This, then, is a work of cardigan-friendly jingle-pop that's full of love and loss, set to a soulful beat that evokes both '80s Glasgow and '60s Detroit. Rather than reinvent the wheel, the band have busied themselves with writing good tunes, 'New Year's Resolution' nailing the melancholy of waking up alone on January 1 and 'Break It To You Gently' joining the slim canon of perfect break-up songs. **Ben Cardew**

BEST TRACK: 'Break It To You Gently'

7

CRYSTAL FIGHTERS

CAVE RAVE ZIRKULO



Given Crystal Fighters' genealogy, their musical reference points and their supposed backstory, it's strange how utterly boring the end result often is. Their second album, like their first, halfheartedly dabbles in Balearic folk, but this time out, the New Age bullshit is well and truly front and centre. "In the galaxy of truth, your stars are the eyes" frontman Sebastian Pringle tells us on 'Wave', sounding like a crusty transfixed by his healing crystal. A few tunes – like the Afro-flecked 'LA Calling' or 'Everywhere' – pass muster, but the whole thing is about as cosmic as a hairdresser who's just read in *Grazia* that hippies are 'in' this summer. **Barry Nicolson**

BEST TRACK: 'LA Calling'

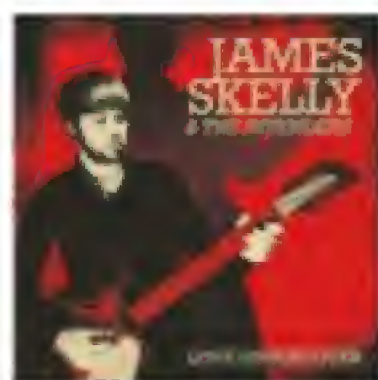
5



JAMES SKELLY & THE INVADERS

LOVE UNDERCOVER SKELETON KEY

Coral frontman's new project. Expect the expected



James Skelly has never been a revolutionary. In his 15-plus years as frontman of The Coral, he's made a career out of writing songs that sound like they were written decades ago.

That's not to say the Liverpool band didn't have their own identity, but the 1960s permeated everything they released between 2002 and 2010. The singer's debut under his own name is full of the same old-time chugs and jangles that defined his band. That's not surprising, given The Invaders are made up of all members of The Coral – save former guitarist Bill Ryder-Jones – plus a few extra faces. 'Love Undercover' isn't so much a solo record as a full-band album that revolves around Skelly's songwriting, allowing him to breach the confines that led to The Coral abandoning their sixth album halfway through recording.

Opener 'You've Got It All' is a buoyant boost of soulful musical optimism that was

co-penned by Paul Weller and it gets this album off to a soaring start that's reminiscent of, but also removed from, the sounds of Skelly's past. That quasi-familiarity, a staple of The Coral's discography, permeates the other 10 songs here – whether the romantic slow dance innocence of 'You And I', the dramatic urgency of 'I'm A Man' (complete with Morricone-esque horns), the eerie but funky (yes, funky!) atmospherics of 'Set You Free', or the earnest balladeering of 'Turn Away', they all sound a bit like something else from some other time, whether way back when or simply from The Coral's heyday. And while the gentle lilt of 'Darkest Days' and the repetitive choral refrain of 'What A Day' overstay their welcome, largely, this is an album of simple, wistful pop. Hardly revolutionary, but pleasantly nostalgic and enjoyable.

Mischa Pearlman

BEST TRACKS: 'I'm A Man', 'Set You Free', 'You've Got It All'

6

GUARDS

IN GUARDS WE TRUST PARTISAN



Sibling rivalry is a pain in the arse, right? Just when Cults' Madeline Follin thought she had this stropky pop-pollinated-by-scurry indie lark all sewn up, along

comes a usurper in the shape of her own brother Richie and his ramshackle venture Guards. On 'In Guards We Trust' the rawness of the Pixies meets doomy high-school pop: the shambolically jubilant 'I Know It's You' comes on like a scuffed-up Future Islands, 'Heard The News' is a banger drowning in fuzzy, C86-like scree, and the shake'n'rattle of 'Your Man' hisses with stealthy, slinky lust. Screw time machines; just zoom around in Follin's forever teenage-dreaming DNA instead.

Ben Hewitt

7

JON HOPKINS

IMMUNITY DOMINO



"Aggressively dancefloor-focused music" from a classically trained former Coldplay collaborator? Jon Hopkins is no average techno thug. There are

moments of brilliance here, such as the brutish final half of 'Open Eye Signal', when the synth lines degenerate into a head spin that is as exciting as it is nasty; or elegant closer 'Immunity', which features submerged vocals from King Creosote. Elsewhere, it feels like making people dance may be an academic ideal for Hopkins rather than a sweaty necessity, with tracks like 'We Disappear' and 'Sun Harmonics' labouring under their own immaculately produced good taste.

Kurt Murphy

6

THE RIDER

What we're wearing, reading and going to this week



Sweatshirt
The Vaccines

Justin Young has moved to the USA.

Commemorate this momentous occasion with this Vaccines-styled American Football Jersey.

Buy: £30, thevaccines.firebrandstore.com



Book

The Life Of Blur by Martin Power

Enjoyed last week's celebration of 20 years of 'Modern Life Is Rubbish'? This new biography features interviews, chats with rivals and rare photos.

Buy: £17.96, waterstones.com



Launch
PUNK+Q&A

Hear tales of The Clash, Sex Pistols and everyone else involved with punk at this Q&A to launch photographer Sheila Rock's new book. Plus: ask her questions! Go: Rough Trade East, London. May 29, 7pm

THIS WEEK'S SINGLES

Reviewed by NME's
AL HORNER



OLLY MURS

DEAR DARLIN' EPIC



Olly Murs has been parading his cheeky chappy pop lad shtick around for a few years now, like some kind of Fred Perry mannequin. Between its schmaltzy bells and Auto-Tune, the *X Factor* man's new release sounds like Christmas at will.i.am's house. Except instead of joining Black Eyed Peas in a festive game of *Pictionary*, he's writing desperately mopey letters to a lost lover. Oh well.

ICONA POP FEAT CHARLIE XCX

I LOVE IT ATLANTIC



"I crashed my car on a bridge and I don't care," sneer Swedish electro rebels Icona Pop on their latest single, which feels like a 90mph dash in a stolen Ferrari. No wonder it stormed the US charts: it's a boozy, brainless, brilliant anthem for a generation reared on *Jersey Shore* and sex tapes. And with Charli XCX also in on the debauchery, what's not to love?

TWO DOOR CINEMA CLUB

HANDSHAKE CO-OPERATIVE



The Bangor boys give us another cool blast of gauzy pop-rock. With its twin chiming Foals guitars and twisted disco vibes, 'Handshake' is a reminder that when it comes to angsty indie perfect for festival season, Two Door are kings.

BASTILLE

LAURA PALMER VIRGIN



Remember David Lynch's prom queen Laura Palmer? Bastille clearly don't that well, going by this tenuous tribute to *Twin Peaks*' siren – a three-minute Mumford-with-synths snooze as lifeless and bloated as Palmer's soggy body.

AFROJACK FEAT. CHRIS BROWN

AS YOUR FRIEND WALL



Chris Brown doesn't have a lot of friends – maybe something to do with being a woman-thumping homophobe. But wait! "I used to be your man", he tenderly laments, "but today I woke up your friend". Has he changed? Is this a new emotionally mature Chris? Hold on, he's now screaming "I'M A FUCK YOUR PUSSY! I'M A FUCK YOUR PUSSY!". Never mind.

EMPIRE OF THE SUN

ALIVE VIRGIN



Empire Of The Sun's comeback has so far featured outlandish costumes, a music video spent frolicking in mystical forests and grand mountain ranges, and a concept story about a cosmic hat – everything but a proper tune to hang it all on, basically. "Days go by my window, the world slows down as it goes," sing the pair. The dull sci-fi dancefloor bait pop of 'Alive' doesn't drag that much, but it comes close.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard



THE GREAT ESCAPE

BRIGHTON, VARIOUS VENUES THURSDAY, MAY 16–SATURDAY, MAY 18

Beach + music (-Jagwar Ma) = the greatest way to kick off a summer of festivals known to man

The Great Escape festival in Brighton: a three-day event where the unannounced, secret shows and band or DJ-hosted house parties create the same amount of raw excitement as the actual headliners. Thursday night's bill-toppers **Everything Everything** know all about that, being a band who have risen through the festival's ranks – they now feel like the kings of Brighton beach. Clad in their navy boiler-suit uniform, the quartet may still look like they're coming round to fix your water pipes, but the likes of newer slowie 'Torso Of The Week' and current single 'Duet' are anything but mundane. The biggest cheers are reserved for the oldies however ('MY KZ, UR BF', 'Photoshop

Handsome'), but the fact that a track like 'Cough Cough' – a deeply strange pop song – is the most celebrated of the day is testament to how strong the four lads have become.

Down the road, **Drenge** (brothers Eoin and Rory Loveless) make the vast surrounds of the Corn Exchange feel like a sweaty, scummy basement with the bluesy scuzz of the uncompromising 'Bloodsports' and 'Backwaters'. **Mac DeMarco** meanwhile, does a quite different version of 'uncompromising'. The '60s jangles of 'Freaking Out The Neighborhood' and his cover of The Beatles' 'Blackbird' are hazily sweet affairs, but the man himself has plenty of magnetism, and is a subtle storm in a Rambo T-shirt. It's entirely appropriate then, that the gig ends when he

crowdsurfs his way out of the venue and into the car park, quite shirtless.

At the other end of the spectrum lie

Temples: you know a band are born stars when a sea of heads sweep round whenever they enter the room. The

VIEW FROM THE CROWD YOUR BAND OF THE WEEKEND?



Hannah, 26, London

"Palma Violets! Now everyone knows all the songs it's pretty mad through the whole gig."



Izzy, 23, Brighton

"I went to the Superfood house party and it was sick. So good, one of the best things I've seen in ages."



Sian, 25, Hove

"Temples for me. I was a bit wary 'cos everyone's been hyping them, but they were great. Plus, they're hot!"



Martin, 22, Brighton

"The Strypes are brilliant for their age. It's actually depressing, but it's not their fault!"



Palma Violets slash fiction is sure to hit Fanmail soon...



Mac DeMarco: "Um, I seem to have bitten my tongue..."



Jonathan Everything 'shows off his bikini body'



Temples: glitz'n'glamour



Mikal Cronin: known as 'Unc' to his fans



Deap Vally: deep disappointment



Parquet Courts: "Is this thing turned on?"



Dröme: bluesy brilliance

quarter's scheduled show at The Haunt is one of the weekend's surefire highlights (not least for the debut outing of forthcoming B-side 'Ankh' – basically a string-sampling, glam-rock *James Bond* theme), but a secret guest spot in Shipwright's Yard really shows their mettle. That the band can sound like Phil Spector working the sound desk in a venue that's essentially a glorified car park is definite proof that they're a cut above. Elsewhere, **Mikal Cronin's** doe-eyed love songs gain a heavier garage stomp live. But Friday's highlight comes in the form of another secret guest spot inside the sweatiest room of the weekend that leads to a stage invasion of epic proportions. Just a year on from their *Great Escape* debut show, **Palma Violets'** zam set feels like the coronation of four returning ragtag heroes. From 'Johnny Bagga Donuts' to a gloriously jubilant 'We Found Love' via a riotous, crowd-embracing

'Fourteen', the Palma boys' set feels as exciting as any they've ever played, *ever*. This is a raucous rollercoaster that's certainly showing no signs of stopping anytime soon.

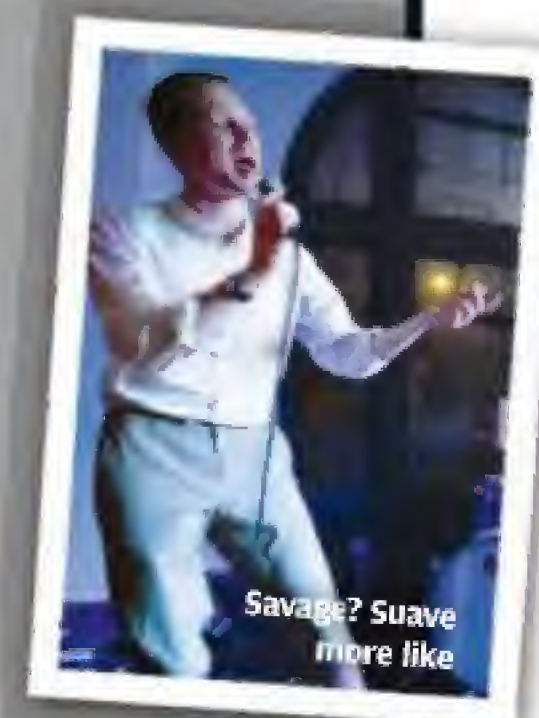
Saturday bursts into action with **Swim Deep** putting in a last-minute appearance at the tiny Smack Bar, 'The Sea' and a final moshpit-inducing 'King City' proving admirable early afternoon party-starters. The weekend's biggest disappointment, though, comes from the expected crackle and howl of **Deap Vally**. Today, their hypersexual Led Zep shtick simply fails to connect. Maybe it's because half the crowd are

expecting **Jagwar Ma** (who had to pull out due to illness), or maybe it's because Los Angelesans Lindsey Troy and Julie Edwards are a little too style-over-substance, but nonetheless the room remains unmoved. It's left then, to **Parquet Courts** to round the weekend off and redeem the evening, which they do with ease and aplomb, of course. Their set is front-loaded with hits, and they dispatch the rattling, deadpan Modern Lovers-isms of 'Master Of My Craft' and 'Borrowed Time' early, but there are kicks to be had right through the whole thing. Roll on the rest of the festivals! *Lisa Wright*

BEST OF THE REST

SEAN NICHOLAS SAVAGE

Above Audio, Thursday
Sean may look like the ultimate hipster, but his keyboard-accompanied minimal pop has enough genuine emotion coursing through it to save him.



Savage? Suave more like

DINOSAUR PILE-UP

The Hope, Thursday
Leeds' DPU might feel as current as a Nokia 3210, but there's so much straight-up grunge-pop fun here it's hard to care. Sure, the highlights are from the first album. Sure, no-one cares about anything new. But 'Birds & Planes' is still a tune.

MØ

Digital, Saturday
Dancing around in a T-shirt and ponytail like a sassy Sporty Spice, Sweden's MØ more than hurdles the hype at her second show of the weekend. 'Pilgrim' and 'Maiden' remind of Lykke Li and Grimes, but her stage presence is all her own.

WHITE FENCE

The Dome Studio Theatre, Saturday
Backed by a four-piece band, Ty Segall's sometime collaborator Tim Presley aka White Fence is a satisfying proposition. Riddled with psych twists and '60s nods, his set winds up a 'nod and appreciate' affair. Good, but mis-timed for a Saturday night.

SPLASHH

Shipwright's Yard, Friday
Playing their only set of the weekend at an unofficial show in an outside concrete square guarantees that Splashh's afternoon set is rammed. They keep it short and sweet, an extended final take on 'Need It' being the highlight.

JACCO GARDNER

The Haunt, Friday
Like a warped *Magic Roundabout* version of Tame Impala, Dutchman Jacco Gardner is a mellow acid trip. Utilising all kinds of '60s organ sounds, tonight is proof he should be at the top of the psych pile.



Gardner, not sailor

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The Suuns' Ben has got his hat on, hip hip hip... oh...

SUUNS

XOYO, LONDON TUESDAY, MAY 14

Making rock and digital technology ace bedfellows

They're not what you'd call a flashy band. Everything about Suuns is slow burning: the build of their songs, the speed at which they release records (this year, second album 'Images Du Futur' came three years after debut 'Zeroes QC'), even their success. But they play like a band who never doubted themselves.

The four Montreal natives creep onstage in darkness to traditional, piped Middle Eastern music. Despite the new album sounding highly digital, it turns out Suuns are the perfect live band. They did not make 'Images...' on a laptop with the hope of teasing out a live show. It was made to play, and retains its rhythmic impulses through tussles between the talents of keyboardist Max Henry and live drummer Liam O'Neill. That tension allows Ben Shemie and Joe Yarmush to dole out their guitar with torturous restraint.

They measure out songs with nodding heads, snatched glances and later, once relaxed, some kind of sixth sense. They deal in control. Even Ben's snarled lyrics are chosen for their painfully precise consonant sounds. The vocals in '2020' are reduced to a string of

offbeat 'ch' sounds – "*What you what you what you, did you did you did you?*" – that play against the guitar lines and rile the audience like a stick to a rattlesnake.

In 'Edie's Dream', a huge, protracted middle-eight pushes the crowd's patience with glassy, subdued synths until the audience starts to sway. Max fills 'Bambi' – which appears on 'Images Du Futur' but was first released in 2011 – with massive synth bass, stretching out its dancefloor sensibilities. By the time the set closes on the hypnotic bass wobble and Mr Blobby vocal treatment of 'Pic IX', people are sure to go home with whiplash. One guy is frothing at the mouth.

When Suuns are hauled back onstage by a crowd begging for an encore, they look triumphant. 'Armed For Peace' and 'Gaze' see Max step away from the synths and strap on a guitar. The four then let loose for the first time all night, the old songs sliding into the arms of the fans. It's guitar-first rock in a way that is completely removed from the clever layers of 'Images...'. Slow burning maybe, but worth the wait. *Hazel Sheffield*



SUUNS ON...

...COMPUTERS

Ben: "We never use them on stage – or on the album. It's all synths that can be played live."

...PLAYING LIVE

Joe: "A concert is a marriage between technical things and your performance."

Ben: "We played live for three years before we recorded an album."

...CONTROL

Ben: "We're very hands on. On our last LP the artwork took longer than the recording!"

...WHAT'S NEXT

Joe: "Recording tracks with [Arabian psych artist] Radwan Moumneh that sound very different."

THE FAMILY RAIN

SCALA, LONDON WEDNESDAY, MAY 22

The gritty trio put the raw fun back into rock

Where some bands make it difficult to tell if they're actually enjoying being in the spotlight, concealing their emotions with painstakingly serious expressions and pouts, The Family Rain obviously relish it. When they're not grinning like little bearded Cheshire cats, they look so into it, they practically throb with pleasure.

The Walter brothers might still be the new kids on the block but they've already enjoyed the first tastes of success. Tonight, they're main support to Californian blues-rock duo Deap Vally and, while the headliners are currently more talked-about, the boys from Bath are more than capable of giving them a run for their money.

Barely 30 seconds into their set and singer and bassist William is already making a move towards the crowd, looking every inch the pocket rock star with his leather jacket turned up and long hair flailing. It's a step he makes several times throughout the night and, if this was the kind of sweatbox they usually play, you imagine the crowd would be going wild for it rather than just politely standing around.

It really is a wonder those watching on are so stationary when there are songs like the band's latest single 'Pushing It' thundering out the PA. Like a more primal Black Rebel Motorcycle Club, it pummels and thrums with a gritty power from guitarist Ollie's colossal riffs and drummer Timothy's unrelenting beat.



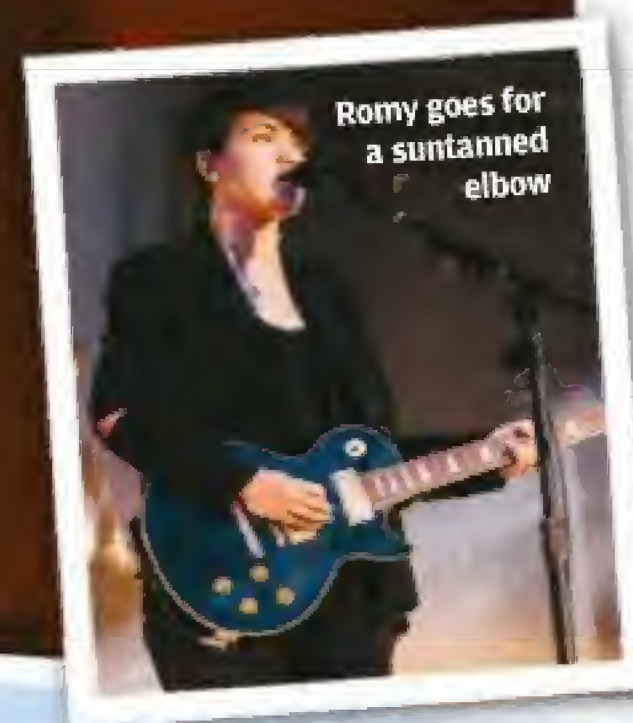
"Who came to get dirty tonight?" asks William, dedicating a track to "those in pursuit of filth".

Despite all of the grit, there are more delicate moments tonight too. While they're fleeting, they prove that The Family Rain are a band with more than one dimension. 'Don't Waste Your Time' starts off slower and quieter before shifting back to the enthusiastic, excitable indie rock of the majority of their songs. Later, there's an even gentler moment to break up the pace, the tender and introspective 'Together'.

Then the set ends as it began – in a whirl of scuzzy, stomping rock delivered with an infectious intensity. The penultimate track, 'FRANK' is like The Strokes if they'd started out a little tougher and acted like they gave a damn. Debut single 'Trust Me... I'm A Genius' is a roar of a climax that's punctuated by a sweeping bow from the frontman. Exhilarating to the very end, the members of The Family Rain shouldn't be the only ones getting excited about their band being on stage. *Rhian Daly*



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NIGHT + DAY

SPREEPARK, BERLIN SATURDAY, MAY 18

Before hitting the London suburbs in June, The xx's hand-picked festival takes over an abandoned German theme park – what thrills can we expect?

Tucked away in Berlin's Treptower Park, opposite the billowing industrial chimneys that flank the River Spree, is the abandoned amusement park Spreepark. It's been dormant since its owner Marcel Witte was sent to prison for trying to smuggle £14 million of cocaine into Germany in the masts of a flying carpet fairground ride he was transporting from Peru. Tonight, the park is brought to life again by the Night + Day festival, curated by The xx. But who have Oliver, Romy and Jamie picked to play? And why?

KINDNESS

Oliver xx said: "It's just one of the most solid and fun live shows around."
We say: Bringing some fun to a drizzly early afternoon slot, Kindness' Adam Bainbridge tells anecdotes about his time living in Berlin. Then he starts star-jumping around the stage to smooth disco and funk. The set includes a cover of Womack & Womack's 'Teardrops', which he merges into Anita Baker's 'Sweet Love' before bursting into the electro-pop strut of 'House'.



CHROMATICS

Romy xx said: "Basically my favourite band. I love every aspect of their performance and songs."
We say: Standing in a line at the front of the stage, Chromatics look like a band bolstered by the fame they found when they featured on the *Drive* soundtrack in 2011. Drenched in blue lights, the Portland band's agitated guitars on 'I Want Your Love' (from 2007's 'Night Drive') make way for their thumping cover of Kate Bush's 'Running Up That Hill'. They combine with cuts from last year's 'Kill For Love' to create a synth pop offensive.



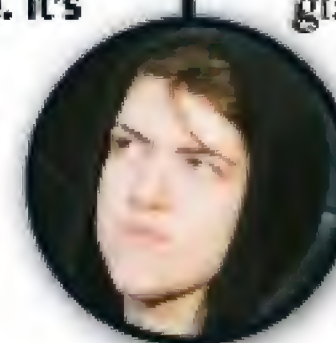
JESSIE WARE

Romy xx said: "She's definitely a pop star in my eyes and it's nice to bring that sort of element to the day."
We say: With iPad in hand, Jessie brings some early-evening smooth grooves. She kicks off with the sultry 'Devotion', and ends with 'Running', but a crowd-halting rendition of 'Wildest Moments' is the highlight. One of the most startling voices in pop music today.



THE XX ON...

...FINDING THE NIGHT + DAY VENUES
Oliver: "It was a long process. Our label Young Turks looked at about 250 sites. The first round was thinking about the cities we loved and Berlin is definitely one of them."
Romy: "I'd heard about Spreepark before. It's kind of a legendary place. It's just as strange and mysterious as I thought it was going to be."



THE XX

Oliver xx said: "We're at a stage where we can finally do something like this. There's only so much control you can have over your own shows. We're control freaks, so being able to get involved on this level's been great."
We say: As the sky darkens, The xx come onstage with a swagger. Jamie xx, behind his desk, brings beefed up versions of the tender moments (such as 'Crystalised') from 'xx', while Romy's more forceful vocals are on show with a medley of Modjo's Lady and Stardust's 'Music Sounds Better With You' performed with Jessie Ware. After a sultry encore of 'Angels', which sees the stage lit with a giant 'x', Oliver Sim says an emotional thank you, joking that he feels like he is "making a speech at a wedding". It isn't a wedding, but it is The xx's party. And they rule it. *Jenny Stevens*

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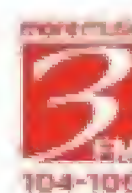
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BEACONS FESTIVAL

STARTS: Skipton Heslaker Farm, Aug 16

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Beacons have announced the second wave of artists coming to Skipton in North Yorkshire for this year's August festival. Brooding Danish punks Iceage, up-for-a-scrap Leeds band Eagulls, and post-punk legends Wire will all appear alongside NME Awards Tour headliners Django Django, alt-R&B star Solange and the fierce-as-ever Savages. DJs including John Talabot will bring a Balearic feel to the countryside, plus you can get trippy with Childhood, heavy with Uncle Acid & The Deadbeats and just plain lost to the dense psych of local boys Hookworms. Beacons organisers also promise whisky tasting, all-night poetry slams and something named Dawsons Art Hashhouse. Tickets cost £99 for the weekend, or there's a Beacons Bundle that includes a ticket, a crate of 24 ice-cold beers, a tote bag and a programme, all for £119.



SPECTRALS

STARTS: Leeds Brudenell Social Club, Jun 5

Spectrals introduce their new album in Leeds, Manchester (6), Glasgow (8), Hartlepool (9), Bristol (11) and Leicester (12).



BIG DEAL

STARTS: Manchester Soup Kitchen, Jun 11

KC and Alice tour their bigger, louder second record 'June Gloom' in Newcastle (12), Glasgow (13), Birmingham (14), Exeter (15) and Bristol (16).



DEERHOOF

STARTS: London Queen Elizabeth Hall, Jun 21

The San Franciscans play dates in London, Brighton, (22), Bristol (23) and Nottingham (26). They'll also be at Yoko Ono's Meltdown.



SKY FERREIRA

STARTS: London Scala, Jun 26

Pop star-gone-indie Sky Ferreira will play new songs including hit single 'Everything Is Embarrassing' at this one-off London date.



OFWGKTA

STARTS: London The Forum, Jul 1

Tyler, The Creator's hip-hop crew are back for a date in the capital. Unless they've undergone a dramatic personality change, expect chaos.



YOUTH LAGOON

STARTS: Leeds Brudenell Social Club, Jul 15

Trevor Powers tours 'Wondrous Bughouse' in Leeds, Manchester (16), Birmingham (18), London (20) and Brighton (26).



LATITUDE

STARTS: Suffolk Henham Park, Jul 18

Soul legend Bobby Womack, Manchester's woozy Money, blues vocalist Valerie June, and Scandinavian singer MØ all join the line up.



LOVEBOX

STARTS: London Victoria Park, Jul 19

Lil Kim joins the line-up of this year's summer city festival. Plan B, Goldfrapp, D'Angelo, Ms Mr, AlunaGeorge and Hurts also play.



PATTI SMITH

STARTS: Brighton St George's Church, Aug 9

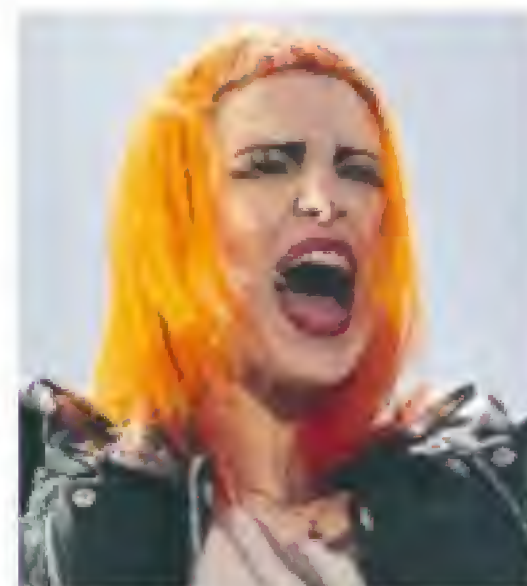
Living legend and performance veteran Patti Smith has announced just the one church date this summer, charmingly near the seaside.



VISIONS FESTIVAL

STARTS: London, Various Venues, Aug 10

Three local promoters join forces for a multi-warehouse event that will include Cloud Nothings, Iceage and Still Corners.



PARAMORE

STARTS: Manchester, MEN Arena, Sep 20

Hayley Williams' band play their new album in Manchester, Cardiff (21), Birmingham (22), Nottingham (24) and London (27) in September.



NINA NESBITT

STARTS: Brighton, The Haunt, Oct 8

The Scottish singer/songwriter has announced eight October dates, including Brighton, and ending at the Leeds Cockpit (Oct 20).

PICK of the WEEK

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GREEN DAY

STARTS: London, Emirates Stadium, June 1

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PICK

In March, at this year's South By South West festival in Austin, Texas, Green Day played their first show since lead singer Billie Joe Armstrong's stint in rehab. It was business as usual. "Get your fucking hands up!" Armstrong screamed, following the band's entry to the dramatic theme from *The Good, The Bad And The Ugly*. Two songs later he was playing guitar behind his head. Two tracks after that he was pulling ecstatic fans onto the stage. As well as pulling out favourites like 'Welcome To Paradise' and 'Basket Case', they dropped a surprise medley of Guns N' Roses' 'Sweet Child O' Mine' and AC/DC's 'Highway To Hell'. Why? Because those songs are awesome. The band's next challenge is to prepare for headlining this year's Reading and Leeds festivals – a year after they surprised fans with an early slot on the Radio 1/NME Stage – with some stadium shows. Expect comedy toilet-paper cannons and pyrotechnics galore.



Everyone's Talking About HEALTH

STARTS: Leeds, Brudenell Social Club, June 2

The LA noisecore band are an unmissable live spectacle – all writhing limbs and harsh sounds – so it's no surprise that their fans are getting excited about these UK dates. See them in Leeds, or at early (6pm) and late (9pm) gigs at London's Birthdays (3) before they head off around Europe.



Don't Miss SPLASHH

STARTS: Newcastle, Hoults Yard, May 30

The perpetually dazed east London four-piece have moved their debut album 'Comfort' back to September 3, so you'll have to make do with seeing your favourite Dinosaurs Jr and Wavves throwbacks live onstage instead. Catch them playing in Newcastle, Glasgow (31), Nottingham (Jun 1), Birmingham (Jun 2) and London (Jun 4).



Radar Stars WOLF ALICE

STARTS: Norwich, Arts Centre, May 30

This London band recently posted a homemade tour video. It featured: pints of 'skittles' (a homemade drink using one blue alcopop, one red alcopop, one orange alcopop), shots, fans on each others' shoulders and rock'n'roll hair flipping. Watch the fun for yourself in Norwich, Cardiff (Jun 1), Southampton (3) and London (4).

WEDNESDAY

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Shrapnel/Bludvera Asylum
0121 233 1109
SJW Band Roadhouse 0121 624 2920
Tyga The Institute 0844 248 5037
Vanessa Knight Yardbird
0121 212 2524

BRIGHTON

Black Market Karma/Kassassin
Street Blind Tiger 01273 681228

BRISTOL

The Dunwells Louisiana
0117 926 5978
Ed Harcourt/Catherine AD Colston Hall 0117 922 3683
Gideon Conn Thunderbolt
07791 319 614
Tonight Alive Fleece 0117 945 0996

CAMBRIDGE

Random Hand The Cornerhouse
01223 352047

CARDIFF

Jonas Seetoh Dempseys
029 2025 2024
The Skints University 029 2023 0130
Stiv Cantarelli & The Silent
Strangers 10 Feet Tall 02920 228883

COVENTRY

The Jeffrey Lewis & Peter Stampfel Band Taylor John's House
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DERBY

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EDINBURGH

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Andy Cairns Fruit Hull 01482 221113

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Dana All Band Smokestack
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Ghostpoet Brudenell Social Club
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Quarters

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Hoxton Square Bar and Kitchen
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020 7607 1818

The Specials O2 Academy Brixton
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Underground 020 7422 7505

Terakaft Electrowerkz 020 7837 6419
Theo/Without Maps Old Blue Last
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Tribes/Wolf Alice/Superfood
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Vampillia Dublin Castle
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The 1975 Heaven 020 7930 2020

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Jon Windle Greystones
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01902 497860

YORK

The Family Rain Fibbers
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Fucked Up,
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THURSDAY

May 30



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Miles Hunt Esquires 01234 340120

BIRMINGHAM
Drag/GlassBullet Roadhouse
0121 624 2920
The Enid The Institute 0844 248 5037
Marnie Stern/Sky Larkin Hare & Hounds 0870 264 3333

BRIGHTON
Camper Van Beethoven The Haunt
01273 770 847
Dustin Bentall Prince Albert
01273 730 499
Tigerclub/The Semper Teens Green Door Store 07894 267 053

BRISTOL
The Handsome Family Fleece
0117 945 0996
Sam Eason Louisiana 0117 926 5978
Tyga 02 Academy 0870 477 2000

CAMBRIDGE
Bo Ningen Portland Arms
0141 332 7304

CARDIFF
First Of The First Man Dempseys
029 2025 2024
Internet Forever/Her Parents Undertone 029 2022 8883
Revere Club Ifor Bach 029 2023 2199
Tyrannosaurus Alan The Moon Club

DERBY
The Jeffrey Lewis & Peter Stampfel Band The Hairy Dog
Whitemore Venue 01332 203545

DUNDEE
Sam Sallon 20 Rocks 01382 227080

EDINBURGH
Martin Turner's Wishbone Ash Bannermans 0131 556 3254

EXETER
Nomeansno Cavern Club
01392 495 370

GLASGOW
Auntie Flo/Bwani Junction Arches
0141 221 4001
The Computers Broadcast
0141 332 7304
State Of The Union/Boo Hewerdine CCA 0141 352 4900
Steve Earle & The Dukes 02 Academy 0870 477 2000

GUILDFORD
The Alistair Goodwin Band Wooden Bridge 01483 572708
The Zombies G Live 0844 7701797

HULL
Martin Stephenson Fruit Hull
01482 221113

Obsessive Compulsive New Adelphi
01482 348 216

LEEDS
Japanese Fighting Fish Santiago
0113 244 4472
The Three Johns Brudenell Social Club 0113 243 5866

LEICESTER
Alasdair Roberts Musician
0116 251 0080
The Moonlights Donkey
0116 270 5042

LIVERPOOL
D/R/U/G/S/Ghosting Season Kazimier 0871 230 1094
Lulo Reinhardt Philharmonic Hall
0871 230 1094
The Summer Set 02 Academy 0870 477 2000

LONDON
iamamiwhoami Electric Brixton
020 7274 2290
Charlie Boyer & The Voyeurs Rough Trade East 0207 392 7788
Dingus Khan/Dream Themes Buffalo Bar 020 7359 6191
Ed Harcourt/Catherine A.D. Cadogan Hall 020 7730 4500
The Felice Brothers 02 Shepherds Bush Empire 0870 771 2000
Fucked Up/Titus Andronicus/Metz Electric Ballroom 020 7485 9006
Ghostpoet Village Underground
020 7422 7505
Hafdis Huld Slaughtered Lamb
020 8682 4080
Haim KOKO 020 7388 3222
Heart In Hand Peel 020 8546 3516
Ironik Club Surya 020 7713 6262
Kelis Proud Galleries 020 7482 3867
Kool Thing Birthdays 0 20 7923 1680
Kyte Black Heart 020 7428 9730
Mark Knopfler Royal Albert Hall
020 7589 8212
Mayans/Svetlana Troubadour Club
020 7370 1434
Night Engine XOYO 020 7729 5959
Purescence Half Moon 020 7274 2733
PVT/Kirin J Callinan Hoxton Square Bar and Kitchen 020 7613 0709
Rangleklods/Alfred Hall The Lexington 020 7837 5387
Secret Son The Finsbury
020 8809 1142
Senses Fail/Handguns Underworld
020 7482 1932
Terry Reid Borderline 020 7734 5547
Throwing Up/Bitches/Crows Old Blue Last 020 7613 2478
Tom Hickox Cecil Sharp House
020 7485 2206
Virginia Wing/Paco Sala Shacklwell Arms 020 7249 0810

Yasmine Hamdan Islington
020 7609 4917

MANCHESTER
Allister/Heroes For Hire Sound Control 0161 236 0340
Camp Stag/Hands Out Castle Hotel
0161 237 9485
Coasts Night & Day Café 0161 236 1822
Iron & Wine Opera House
0161 242 2509
John Power Longfield Live
0161 253 7227
Keyshia Cole The Ritz 0161 2364355
Parov Stelar Band Academy
0161 832 1111
Pye Corner Audio/Karen Gwyer Islington Mill 0871 230 1094

NEWCASTLE
Barrule Cumberland Arms
0191 265 6151
Cyan Circus Brandling Villa
0191 284 0490
Delta Sleep Cluny 0191 230 4474
Splashh Hoult's Yard 0191 265 4282

NORWICH
Ben Poole Brickmakers 01603 441 118
De'Vide Epic Studios 01603 727727
Wolf Alice Arts Centre 01603 660 352

NOTTINGHAM
Boat To Row/Hot Feet Rescue Rooms
0115 958 8484
Lilygreen & Maguire Bodega Social Club 08713 100000
Zinc/Mele Market Bar 0115 924 1780

OXFORD
Jackie D Williams Jericho Tavern
01865 311 775

PLYMOUTH
The Skints White Rabbit 01752 227522

SHEFFIELD
Charlie Parr Greystones
0114 266 5599
Dizraeli And The Small Gods 02 Academy 0870 477 2000
The Family Rain Plug 0114 276 7093

STOCKTON
Andy Cairns Green Room
01642 606525

ST ALBANS
Dexters Horn 01727 853 143

WAKEFIELD
No Second Chances Snooty Fox
01924 374455

WOLVERHAMPTON
Gunnrunner Robin 2 01902 497860

WREXHAM
Tonight Alive Central Station
01978 358780

YORK
Bruce Molsky Black Swan Inn
01904 686 911
Kids In Glass Houses Fibbers
01904 651 250

FRIDAY

May 31

ABERDEEN
Bisongrass/Deadfire Moorings Bar
01224 587602
Bleed From Within The Tunnels
01224 211121
Lucy Spraggan The Garage
01224 587594

BATH
Blackheart Chapel Arts Centre
0122 5404445
Lewis Creaven Band The Red Post

BEDFORD
Bo Ningen Esquires 01234 340120

BELFAST
Cancer Bats Stiff Kitten
028 9023 8700
This Is The Kit Errigle Inn
028 9064 1410

BIRMINGHAM
The Alternative Dubstep Orchestra Hare & Hounds 0870 264 3333
Elvis Costello & The Imposters Symphony Hall 0121 780 3333
Ravens Asylum 0121 233 1109
The Rebellion 02 Academy 3
0870 477 2000

BIRMINGHAM
Swim Deep The Institute
0844 248 5037
Weatherbird Actress & Bishop
0121 236 7426
Wolf Alice The Victoria 0121 633 9439

BRIGHTON
Click Click Drone Sticky Mike's Frog Bar 01273 749 465
Internet Forever/Her Parents Prince Albert 01273 730 499
Random Hand The Haunt
01273 770 847

BRISTOL
Coasts Louisiana 0117 926 5978
Howlin Lord Grain Barge
0117 929 9347

CARDIFF
Chris Ridgeway Dempseys
029 2025 2024
Tall Ships Buffalo Bar 02920 310312
Totem Terrors The Moon Club

CARLISLE
Gareth Williams Brickyard
01228 512 220

CHEL TENNHAM
Darren Hayman Everyman Theatre
01242 572573

COVENTRY
Marquis Drive Carey's Bar
07714 105091
Surgeon Dog & Trumpet
024 7622 1678

DERBY
The Fillers Flowerpot 01332 204955
Tyrannosaurus Alan The Hairy Dog

DUNDEE
The Rah's 20 Rocks 01382 227080

EDINBURGH
Big Fat Panda Counting House
0131 667 4268
Billy Lockett Electric Circus
0131 226 4224

EXETER
Senses Fail Cavern Club
01392 495 370
The Skints Phoenix 01392 667080

FALMOUTH
Cocos Lovers Miss Peapod's
0871 230 1094

GLASGOW
Afterlife Ivory Blacks 0141 221 7871
Enemies Of The State King Tut's Wah Wah Hut 0141 221 5279
Lisa Pin-Up Audio
Splashh Nice'n'Sleazy 0141 333 9637
Tyga 02 ABC2 0141 204 5151

GUILDFORD
Spotlight Cannibal Boilerroom
01483 539 539

HARTLEPOOL
Cauls/Bear Makes Ninja Studio
01429 424440

LEEDS
Defender Fox & Newt 0113 243612
The Gifted Royal Park Cellars
0113 274 1758
The Jeffrey Lewis & Peter Stampfel Band Brudenell Social Club
0113 243 5866
The Lurkers Cockpit Room 3
0113 2441573
Monkey's Fist Grove Inn
0113 243 9254
The More I See Santiago
0113 244 4472

LEICESTER
Boat To Row The Cookie Jar
0116 2531212
The Chapman Family 02 Academy
0870 477 2000
The Mercy House Soundhouse
07830 425555

LIVERPOOL
Catalyst 02 Academy 2
0870 477 2000
The Computers Mello Mello
0151 707 0898
Ezio Eric's Club



LONDON
Andriya Triana Union Chapel
020 7226 1686
Asian Kung-Fu Generation 02 Academy Islington 0870 477 2000
Bedlamytes The Finsbury
020 8809 1142
The Bibelots/The Dirty Rivers MacBeth 020 7739 5095
Daniel Wang Nest 020 7354 9993
The Dark Lights Silver Bullet
020 7619 3639
David Cronenberg's Wife/Giant Burger Buffalo Bar 020 7359 6191
Divided/Lovers & Gamblers Queen Of Hoxton 020 7422 0958
Dustin/Jnrknight Old Shoreditch Station 020 7729 5188
DJ Hype Fabric 020 7336 8898
The Enid Barfly 0870 907 0999
Hunter As A Horse Victoria
020 8399 1447
Iron & Wine/Denai Moore Barbican Centre 020 7638 8891
Lux Lisbon Sebright Arms
020 7729 0937
LV Plan B 08701 165421
The Magician XOYO 020 7729 5959
Miguel Proud Galleries 020 7482 3867
Nomeansno The Lexington
020 7837 5387
Parov Stelar Band The Forum
020 7344 0044
Power Quest Underworld
020 7482 1932
Pylo Club NME @ KOKO 0870 4325527
Raime LSO St Lukes 020 7490 3939
Seasons Bar Vinyl 020 7485 9318

Smoota The Miller 020 7407 2690
Sulk Shacklwell Arms 020 7249 0810
The Summer Set/Action Item King's College Student Union 020 7848 1588
Troumaca Garage 020 7607 1818
Weirds Birthdays 0 20 7923 1680
Xeno & Oaklander The Waiting Room
020 7241 5511

MANCHESTER
Andy Cairns Ruby Lounge
0161 834 1392
Calibre Band On The Wall
0161 832 6625
Camper Van Beethoven Deaf Institute 0161 330 4019
Me Vs Hero/Landscapes Sound Control 0161 236 0340
Vatican Shadow/Miles Islington Mill
0871 230 1094

MILTON KEYNES
Lady Maisery Stables 01908 280800

NEWCASTLE
DJ P-Nuts Heartattack & Vine
07732 280185
TV Smith Cluny 2 0191 230 4474

NORWICH
Dizraeli And The Small Gods Epic Studios 01603 727727
Loki Brickmakers 01603 441 118

OXFORD
The Handsome Family Bullingdon Arms 01865 244516
Knights Of Mentis Wheatsheaf
01865 721 156
Nell Bryden Jericho Tavern
01865 311 775

PLYMOUTH
Heart In Hand White Rabbit
01752 227522

PRESTON
In Colour/Hands Out Mad Ferret
07919 896 636
Yashin 53 Degrees 01772 893 000

READING
Screama Ballerina Rising Sun
0118 957 2974
Terakai/High Hopes The Facebar
0118 956 8188

SHEFFIELD
Grace Petrie Greystones
0114 266 5599
Marnie Stern Queens Social Club
0114 272 5544
The View 02 Academy 0870 477 2000

STOCKTON
Liz Lawrence Green Room
01642 606525

STOKE ON TRENT
The Defiled/With One Last Breath Underground 01782 219944

ST ALBANS
The 88 Horn 01727 853 143

SUNDERLAND
Kids In Glass Houses Independent
0191 565 8947

SWANSEA
Cerys Matthews Brangwyn Hall
01792 635489
The Distributors The Wig

TRURO
Cosmo Jarvis Bunters Bar
0187 2241 220

TUNBRIDGE WELLS
Tonight Alive The Forum
0871 277 7101

WAKEFIELD
Arkham Witch Snooty Fox
01924 374455

WIMBORNE
The Zombies Tivoli 01202 848014

WOLVERHAMPTON
Ed Harcourt Slade Rooms
0870 320 7000

WREXHAM
John Power Central Station
01978 358780

YORK
BastRad Fibbers 01904 651 250

SATURDAY

June 1

ABERDEEN

Cyril Hahn Snafu 01224 596 111

ALDERSHOT

The Computers West End Centre
01252 330040

BELFAST

Ben UFO Queen's University
028 9024 5133

Stormzone Limelight 028 9032 5942

BIRMINGHAM

Great Cynics Sunflower Lounge
0121 632 6756Gucci Pimp Actress & Bishop
0121 236 7426Keyshia Cole The Institute
0844 248 5037Miles Kane O2 Academy 2
0870 477 2000Post Descartes/Japanese Fighting
Fish Flapper 0121 236 2421Twenty One Pilots O2 Academy 3
0870 477 2000

BOURNEMOUTH

Sub Focus/Andy C O2 Academy
0870 477 2000

BRIGHTON

The DB's/Tenderhooks Latest Music
Bar 01273 687 171Indigo Beach The Haunt
01273 770 847

BRISTOL

Eliza Carthy Colston Hall
0117 922 3683Nomeansno/Olanza Exchange
0117 9304538

BUCKLEY

Charlotte Letitia Crosby Tivoli
01244 546201

CARDIFF

Gentleman's Dub Club The Globe
07738 983947Georgia Ruth Chapter Arts Centre
029 2031 1050Heart In Hand/Demoraliser Bogiez
029 2034 1463Lilygreen & Maguire Clwb Ifor Bach
029 2023 2199

Wolf Alice Buffalo Bar 02920 310312

DERBY

Line Of Fire/Lifer The Hairy Dog

DUNDEE

Parlour Flames 20 Rocks
01382 227080

EDINBURGH

Lucy Spraggan Electric Circus
0131 226 4224Lulo Reinhardt Queens Hall
0131 668 2019The Vibrators/TV Smith Citrus Club
0131 622 7086

GLASGOW

Camper Van Beethoven King Tut's
Wah Wah Hut 0141 221 5279The Jeffrey Lewis & Peter Stampfel
Band/Misty's Big Adventure Mono
0141 553 2400The Psychedelic Warlords O2 ABC2
0141 204 5151

GUILDFORD

Aimee Gould Boilerroom
01483 539 539

HATFIELD

DJ EZ The Forum 0844 477 2000

LEEDS

The Physics House Band Brudenell
Social Club (Games Room)
0113 2752411Shatter Effect Cockpit Room 3
0113 2441573Tokyo Corner Carpe Diem
0113 243 6264Florence + The Machine,
Twickenham Stadium,
London

Vasa Fox & Newt 0113 243612

Vic Godard & Subway Sect Brudenell
Social Club 0113 243 5866

The View O2 Academy 0870 477 2000

LEICESTER

Ben Marwood The Cookie Jar
0116 2531212

Sadistik Soundhouse 07830 425555

LIVERPOOL

Alasdair Roberts Philharmonic
0151 709 3789

Disclosure East Village Arts Club

Mausi Picket 0151 708 5318

The Resolution Daes O2 Academy 2
0870 477 2000Risin Frenzy Camp & Furnace
0151 706 0600Unfathomable Ruination/Acrania
Lomax 0151 236 4443The Wolfnotes Shipping Forecast
0151 709 6901

LONDON

Anna Phoebe Sebright Arms
020 7729 0937

Bee Mask Café Oto 0871 230 1094

Beyoncé/Florence + The Machine/
Ellie Goulding/Rita Ora Twickenham
Stadium 020 8892 2000Das Fluff/Culture Kultur
Electrowerkz 020 7837 6419Extra Curricular The Finsbury
020 8809 1142Green Day/Kaiser Chiefs/All Time
Low Emirates Stadium 0871 230 1094Hot Snakes King's College Student
Union 020 7848 1588Illaman/Murlo Shacklewell Arms
020 7249 0810Internet Forever/Her Parents Old
Blue Last 020 7613 2478

Jamie Jones Fabric 020 7336 8898

Layabouts/Antz In The Jam The
Lexington 020 7837 5387

La Pegatina Scala 020 7833 2022

Mark Knopfler Royal Albert Hall
020 7589 8212Mourning Beloveth/The Prophecy
Garage 020 7607 1818The Polar Bear Club Underworld
020 7482 1932The Rifles/Therapy?/Lost Barfly
0870 907 0999

Sir O Hope & Anchor 020 7354 1312

Soothsayers Hideaway
020 7561 0779

Tom McRae Rich Mix 020 7613 7498

Ultrasound Assembly Hall
020 8577 6969The Zombies Indigo @ The O2 Arena
0870 701 4444

MANCHESTER

Caxton Press Kraak 07855 939 129

Kids With Machetes Dry Bar
0161 236 5920Marnie Stern/Sky Larkin Ruby
Lounge 0161 834 1392The Minx/The Velvetten Saints
Soup Kitchen 0161 236 5100Muse/Dizzee Rascal/Bastille Etihad
StadiumThe Summer Set/Action Item Deaf
Institute 0161 330 4019

Tyga The Ritz 0161 236 4355

Undersmile/Ishmael Gullivers
0161 832 5899

NEWCASTLE

Pale Man Made/Just Handshakes
(We're British) Head Of Steam
0191 232 4379

NORWICH

Meltdown/Rawkus Waterfront
01603 632 717

NOTTINGHAM

Dollar Bill/Jake Allen Spanky Van
Dykes 0115 924 3730

Friend Within Stealth 08713 100000

Splashh Chameleon 0115 9505097

Spotlight Kid Bodega Social Club
08713 100000

OXFORD

Senses Fall/Handguns O2 Academy 2
0870 477 2000

PRESTON

Wild Smiles Mad Ferret
07919 896 636

READING

Battle For Bloodstock The Facebar
0118 956 8188

SHEFFIELD

The Mojo Kings The Redhouse
07784 022028Perfect Crimes Corporation
0114 276 0262Roaming Son Greystones
0114 266 5599

SHOREHAM

The Dials Duke Of Wellington
01273 454960

STOCKTON

Coco & The Butterfields Green Room
01642 606525

STOKE ON TRENT

Icicle Sugarmill 01782 214 991

ST ALBANS

John Power Horn 01727 853 143

SWANSEA

Lewis Watson Sin City 01792654226

WAKEFIELD

Dave McPherson The Hop
0871 230 1094The Sundowners Warehouse 23
01924 361300

YORK

The Hussars The Duchess
01904 641 413John Cooper Clarke Grand Opera
House 01904 671818Shot Down Stay Down Fibbers
01904 651 250

SUNDAY

June 2

ABERDEEN

Blood Command Café Drummond
01224 624642

BELFAST

Steve Earle & The Dukes Limelight
028 9032 5942Young Guns Queen's University
028 9024 5133

BEXHILL ON SEA

Olafur Arnalds De La Warr Pavilion
01424 787900

BIRMINGHAM

Clive Gregson Kitchen Garden Café
0121 443 4725Splashh/Popstrangers Hare &
Hounds 0870 264 3333Spotlight Kid Actress & Bishop
0121 236 7426

Stangala Roadhouse 0121 624 2920

BRIGHTON

Nomeansno The Haunt
01273 770 847

BRISTOL

Cocos Lovers Louisiana 0117 926 5978

Elvis Costello Colston Hall
0117 922 3683

Meat Puppets Fleece 0117 945 0996

Trampled By Turtles Thekla
08713 100000

BURY

Mostly Autumn The Met
0871 230 1094

CAMBRIDGE

Andy Cairns Portland Arms
01223 357268Great Cynics The Cornerhouse
01223 352047

CARDIFF

One Track Mind/Not My Finest
Hour Buffalo Bar 02920 310312

DERBY

Captain Hotknives The Hairy Dog
Cleft Ryan's Bar 01332 345577

GLASGOW

Beardyman Arches 0141 221 4001

The Family Rain King Tut's Wah Wah
Hut 0141 221 5279Lulo Reinhardt Oran Mor
0141 552 9224Marnie Stern Broadcast
0141 332 7304

HEBDEN BRIDGE

Ed Harcourt/Catherine AD Trades
Club 01422 845265

HULL

Young Jah New Adelphi
01482 348 216

LEEDS

Health Brudenell Social Club
0113 243 5866The Rob Dylan Band New Roscoe
0113 246 0778

LEICESTER

Ghostpoet O2 Academy
0870 477 2000

LIVERPOOL

MMX/Idle Fret Picket 0151 708 5318

LONDON

Antiadore Underworld 020 7482 1932

Bored Spies Sebright Arms
020 7729 0937Daniel Johnston/Emmy The Great/
Willy Mason Barbican Centre
020 7638 8891David Rovics Grosvenor
0871 223 7992Jesca Hoop Hoxton Hall
020 7739 5431Lady Lamb The Beekeeper Old Blue
Last 020 7613 2478Lilygreen & Maguire Borderline
020 7734 5547

The Mole Oval Space 020 7033 9932

Orphan Boy/The Revival/The Finest
Hour Proud Galleries 020 7482 3867Our Time Down Here/Grader Barfly
0870 907 0999Thurston Moore/Andy Moor Café
Oto 0871 230 1094Tracey Thorn Royal Festival Hall
020 7960 4242Tyrannosaurus Alan/Bogus Gasman
New Cross Inn 020 8692 1866

MANCHESTER

Alasdair Roberts Kraak
07855 939 129Heart In Hand Satan's Hollow
0161 236 0666Miles Kane Ruby Lounge
0161 834 1392Old Corpse Road Star & Garter
0161 273 6726Scholars/Coastline Retro Bar
0161 274 4892

NEWCASTLE

Young Kato Hoults Yard
0191 265 4282

NORWICH

The Defiled Waterfront Studio
0160 363 2717

NOTTINGHAM

Charlie Parr Glee Club 0871 472 0400

The Dunwells Bodega Social Club
08713 100000

READING

Egos At The Door Butler Pub
0118 959 5500

STOCKTON

Young Rebel Set Georgian Theatre
01642 674115

STOKE ON TRENT

Scott Ian Underground 01782 219944

WOLVERHAMPTON

I/O Earth Robin 2 01902 497860

Emmy The Great,
Barbican Centre,
London

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY

June 3

Chapel Club,
The Institute,
Birmingham



ABERDEEN

Young Kato Lemon Tree
01224 642230

BIRMINGHAM

Chapel Club The Institute
0844 248 5037

BRIGHTON

Lilygreen & Maguire Komedia
01273 647 100

Meat Puppets The Haunt
01273 770 847

Sara Petite The Greys 01273 680734
Sulk Prince Albert 01273 730 499

BRISTOL

MMX Louisiana 0117 926 5978

DERBY

The Mercy House The Hairy Dog

EDINBURGH

Billy Bragg Queens Hall
0131 668 2019

Blood Command/Flood Of Red
Electric Circus 0131 226 4224

Parlour Flames Voodoo Rooms
0131 556 7060

GLASGOW

Demoraliser Audio
Trampled By Turtles Arches
0141 221 4001

LEEDS

Liz Lawrence Oporto 0113 245 4444
Marnie Stern Brudenell Social Club
0113 243 5866

LIVERPOOL

Lewis Watson East Village Arts Club
Paloma Faith Empire 0844 847 2525

LONDON

Akala XOYO 020 7729 5959

Black Cobra Borderline
020 7734 5547

Boysenfire O2 Academy Islington
0870 477 2000

Catfish and the Bottlemen Barfly
0870 907 0999

The Chapman Family Garage
(Upstairs) 0871 230 1094

Chris Cohen Victoria 020 8399 1447
Guardian Alien/Death Pedals Old
Blue Last 020 7613 2478

Half An Abortion Notting Hill Arts
Club 0207 460 4459

Health Birthdays 0 20 7923 1680

Houndmouth 100 Club
020 7636 0933

Lady Lamb The Beekeeper Sebright
Arms 020 7729 0937

Lescop The Lexington 020 7837 5387

Olafur Arnalds St John At Hackney
Church 020 8985 5374

Sofi Reed Water Rats 0207 813 1079

Vessels Cargo 0207 749 7840

Wolf People Hoxton Square Bar and
Kitchen 020 7613 0709

MANCHESTER

David Thomas Broughton Kings
Arms 0161 832 3605

The Dunwells Night & Day Café
0161 236 1822

Ed Harcourt/Catherine AD
St Phillip's

Guapo Soup Kitchen 0161 236 5100

Kora Collective Ruby Lounge
0161 834 1392

Pierce The Veil The Ritz 0161 2364355

Raffe Band Castle Hotel 0161 237 9485

MILTON KEYNES

The Subways Craufurd Arms
01908 313 864

NEWCASTLE

The Jeffrey Lewis & Peter Stampfel
Band Cluny 0191 230 4474

Megadeth O2 Academy
0870 477 2000

Xeno & Oaklander Hoult's Yard
0191 265 4282

OXFORD

Ghostpoet O2 Academy
0870 477 2000

Virgil and The Accelerators
Bullington Arms 01865 244516

SCARBOROUGH

The Darkness Spa 01723 379220

STOCKTON

The Family Rain Green Room
01642 606525

TUNBRIDGE WELLS

Great Cynics The Forum
0871 277 7101

Wolverhampton
Dave McPherson Robin 2
01902 497860

Nell Bryden Slade Room
0870 320 7000

YORK

Ben Marwood Black Swan Inn
01904 686 911

TUESDAY

June 4

ABERDEEN

Heart In Hand The Tunnels
01224 211121

BIRMINGHAM

Dreng/The Wytches Hare & Hounds
0870 264 3333

The Family Rain The Institute
0844 248 5037

Haunted Flapper 0121 236 2421

The Kennedys Kitchen Garden Café
0121 443 4725

BRIGHTON

Jacco Gardner Green Door Store
07894 267 053

Mudhoney/Metz Concorde 2
01273 673 311

BRISTOL

Afrika Bambaataa Start The Bus
0117 930 4370

Marnie Stern/Sky Larkin Louisiana
0117 926 5978

Snarky Puppy Colston Hall
0117 922 3683

CAMBRIDGE

Dead Belgian Portland Arms
01223 357268

Great Cynics The Cornerhouse
01223 352047

CARDIFF

Cocos Lovers/Will Varley Buffalo Bar
02920 310312

CARLISLE

Lewis Watson Brickyard
01228 512 220

COVENTRY

The Darkness Kasbah 024 7655 4473

EDINBURGH

Camera Obscura The Liquidroom
0131 225 2564

Dave McPherson Sneaky Pete's
0131 225 1757

North Atlantic Oscillation Electric
Circus 0131 226 4224

GLASGOW

Chapel Club School Of Art
0141 353 4530

The Dunwells Broadcast
0141 332 7304

Megadeth O2 Academy
0870 477 2000

GUILDFORD

Fairport Convention Boileroom
01483 539 539

HOVE

District 3 Old Market 01273 325440

HULL

The Jeffrey Lewis & Peter Stampfel
Band New Adelphi 01482 348 216

LEEDS

Delay/Spoonboy Wharf Chambers
Our Time Down Here Cockpit Room 3
0113 2441573

Young Kato Brudenell Social Club
0113 243 5866

LONDON

Charlie Parr Slaughtered Lamb
020 8682 4080

Elvis Costello & The Imposters Royal
Albert Hall 020 7589 8212

Goran Karan Dingwalls 020 7267 1577

Javelin Sebright Arms 020 7729 0937

John Lennon McCullagh/The Lagan

Roger Barfly 0870 907 0999

Joshua Radin Union Chapel
020 7226 1686

Neon Neon Village Underground
020 7422 7505

Spectralis Birthdays 0 20 7923 1680

Splashh Cargo 0207 749 7840

SIVU Chats Palace 020 8533 0227

Toro Y Moi/Ryan Hemsworth KOKO
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CLUES ACROSS

- 1 I'm paying Homme-age to a star (2-3-2-3-3)
 9 Fall Out Boy's new album to preserve the sound of 32 across (4-4-3-4)
 10 American alt-rock band appearing in *The Sweeney* (4)
 11+14D Oxide & Neutrino hit was a bit of a crap disc (3-3)
 12+21A Liverpoolian band from the '80s whose Head brothers later built Shack (4-9)
 14 Phil and Don get confused together about a Shed Seven number (7)
 16 (See 31 across)
 18 Sky Saxon's seminal '60s garage-rock band who were 'Pushin' Too Hard' (5)
 20 Personal awareness required on song double A-sided with Blur's 'She's So High' (1-4)
 21 (See 12 across)
 25 Meagre choice includes a bassist formerly with Family, Blind Faith and Traffic (5)
 28 Queens Of The Stone Age get time to finish album '___ Vulgaris' (3)
 29 Jamaican reggae artist who somehow makes me yawn... lol (9)
 30 A bit of glam rock for Wilco album (1-1)
 31+16A No more drinking aids after this one for Snow Patrol (5-5)
 32+8D Genre of music to be found on a Ryan Adams album (4-1-4)
 33 A song from Peaches - with Iggy Pop, to boot (4-2)

CLUES DOWN

- 1+15D An expert gets to work on the track with Laura Marling (6-6)
 2 It's a Miles Kane number? Um, no, I can't think what it's called (4-2)
 3 Those unwashed parts Of Monsters And Men (5-4)
 4 Relics age terribly when owned by Yeah Yeah Yeahs (9)
 5 The earth moved as Pet Shop Boys sang this number (5)

- 6 Pavement-style music in a pedestrian American way by The Jesus And Mary Chain (11)
 7 Not a single person has this single by Maverick Sabre (2-3)
 8 (See 32 across)
 13 It's enough to make Red Hot Chili Peppers go 'Hey Oh' (4)
 14 (See 11 across)
 15 (See 1 down)
 16 Mr F Sayer arranges for member of Palma Violets to appear (3-5)
 17 Club ripe for redevelopment to accommodate New Order music (8)
 19 Man of education in 'The ___' by The View (3)
 22 Everything but the boy from Everything But The Girl (5)
 23 Put me in the wrong kit to perform a Desmond Dekker hit (2-3)
 24 Like the 'youth' who were 'Dirty' and 'Rather Ripped' (5)
 26 Yet another album by The Fall - just put it after REM (2-3)
 27 "I met my love by the gas works wall/Dreamed a dream by the old ___", 'Dirty Old Town' (5)
 30 A bit of extra finance for US band to 'Sing The Sorrow' (1-1-1)

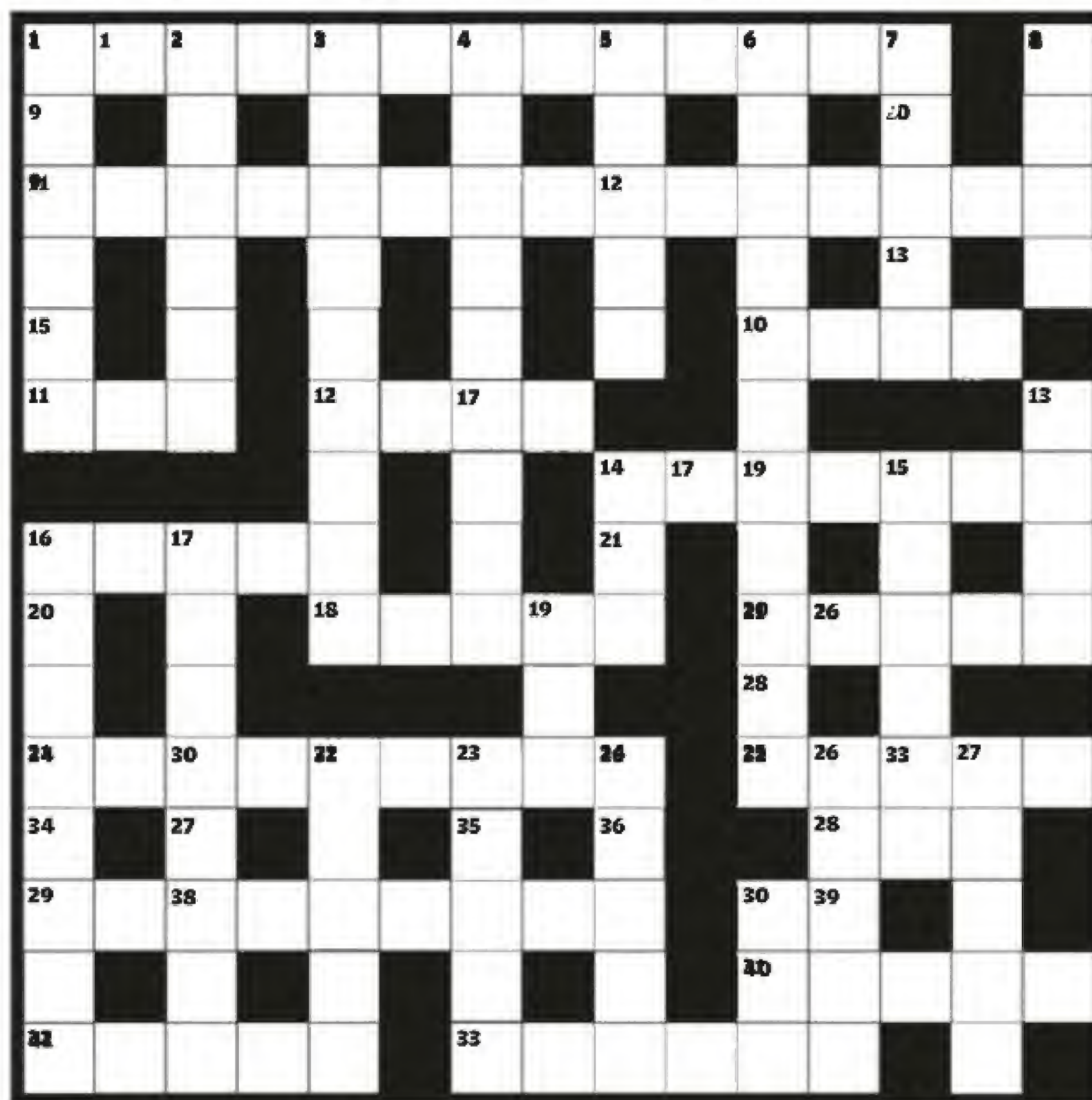
APRIL 27 ANSWERS

ACROSS

- 1 It's Alright, It's OK, 9 The Ascent, 10 Tears, 11 Temper Temper, 14 Execute, 16 Neptune, 17+27A I Get Around, 18 Wow, 19 Nicol, 21 Do You Realize, 24 Vig, 25 Ghost, 26 Egg, 28 Days, 29 Stan

DOWN

- 1 Into The Wild, 2 Steam, 3 Listen Up, 4+13D I Get The Sweetest Feeling, 5 Hate Me Now, 6 In The Open, 7 Star, 8 Kiss, 12 Juicy, 15+20D Everybody Hurts, 22 Logan, 23 Zero, 24 Vini, 25 God



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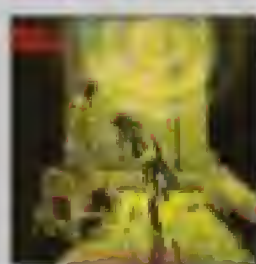
COLLECTORS' CORNER

IRON MAIDEN

The musical gems that no Iron Maiden fan should be without



RUNNING FREE (1980)



The group's first single had lyrics written by original singer

Paul Di'Anno, although he later admitted that he had never spent the night in a Los Angeles jail, as he makes out in the song. Although Di'Anno was replaced by Bruce Dickinson in 1981, the group regularly perform the song live even now.

Need To Know: Band mascot Eddie appears on the sleeve, though his face is obscured as they didn't want to do the 'full reveal' until their debut album was released.

LIVE AFTER DEATH (1985)

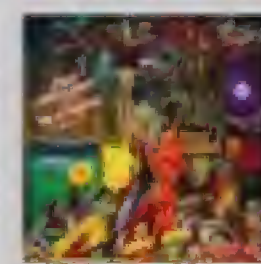


Maiden released this massively successful live album

after their year-long World Slavery Tour. The recordings were from two venues - a Long Beach Arena, California, performance in March 1985, and from a four-night run at London's Hammersmith Odeon in October 1984.

Need To Know: A video was released to coincide with the album, featuring the entirety of a different Long Beach performance, and eventually came out on DVD in 2008.

BRING YOUR DAUGHTER...TO THE SLAUGHTER (1990)

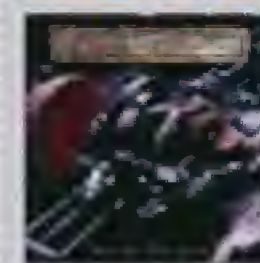


The second single from 1990's 'No Prayer For The Dying'

amazingly (given its title) became their one and only UK Number One single, propelled to the top in the normally fallow period of January by their large fanbase. This happened despite a BBC ban.

Need To Know: The song was originally recorded by Bruce Dickinson for the fifth *Nightmare On Elm Street* film *The Dream Child*, but was re-recorded by the band.

MAN ON THE EDGE (1995)



The first single to feature Dickinson's replacement Blaze Bayley

on vocals was based on the 1992 movie *Falling Down*, in which Michael Douglas plays a man who goes on a violent rampage in Los Angeles. The single package also contains another three tracks which didn't find their way onto the accompanying album, 'The X Factor'.

Need To Know: Bayley's five-year stint in the band ended in 1999 when Dickinson returned to the fold.

FANMAIL

YOU GET IN TOUCH, WE RESPOND,
THINGS GET OUT OF HAND

Edited by Jamie Fullerton



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Letter of the week

The best of the NME mailbag



BIGGER ISN'T BETTER...?

From: Tom Prowling
To: NME

I agree with Chris Pritchard's piece that says bigger bands should play smaller venues more (NME, May 11). It helps the venue financially and it ups the bands' credibility by boosting their cool, but for me the main thing is that sometimes a smaller venue is just better. I saw Alt-J at the Leeds O2 on May 10, it was a great gig and all that but it would have been so much better at the Brudenell. The gig reminded me of when I saw Tall Ships at the Brudenell which was actually better, all because of the atmosphere. With music like that you need to feel more connected than big indoor venues can offer.

NME's response...

You're right, Tom, small venues are the birthpool of bands and, just as importantly, the birthpool of lifelong musical obsessions like ours. I think it was watching The Libertines at the 200-capacity Cardiff Barfly when I decided that I wasn't going to bother revising for my degree and would pursue a low-paid career in

music journalism that will ultimately leave me as a bankrupt, single state pensioner with nothing in my life but tinnitus and a 50th Anniversary reissue of 'Up The Bracket' for company. But I digress. When it comes to venues I'd argue that corporate-sponsored mid-sized venues are actually as vital to the health of the music scene as the

sweatboxes, all that lager/phone/holiday insurance/whatever-sponsored cash helping keep bands afloat in tough times. But they're not quite as fun, are they? So, yes, more big bands should play smaller venues on top of their usual gig runs, and the best way to do this is to continue to support your local ones to send the message that tearing

up the toilet circuit is still the most fun you can have with your clothes on (or off - Biffy can play too). The only thing to add is that if you feel passionately about small venues, head to NME.COM/smallvenues to vote for your fave in NME's search to find Britain's Best Small Venue in association with Jack Daniel's JD Roots - JF

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DAFT ANALOGY

From: Will Conder
To: NME

I want to cry at the beauty of Daft Punk's new album. I was expecting something funky, I didn't realise it would be quite so tranquil. What's more, they've plugged it into the masses. I love bands who keep it underground, that's cool and all, but it feels like it's been years since anyone as cool as Daft Punk created such a phenomenon. They were already huge, but they're gonna be bigger than Jesus and Mohammed combined at this rate. Those French android geniuses better tour soon!

From: Richard
To: NME

The excellent Daft Punk feature (NME, May 18) had one glaring omission. The godfathers of EDM and pioneers of being robots. I don't even have to say their name, further proving my point. I demand a full-page apology, preferably in German and maybe featuring a bike or something. That, or my subscription is toast.

From: Chris Paz
To: NME
'Random Access Memories' is this year's 'Be Here Now'.

From: NME
To: Will Conder, Richard and Chris Paz

Will, forgive me, but am I the only person who thought that 'Get Lucky' was a great retro disco song but didn't sound like the future, despite coming from a band who made their career out of sounding like the future? But yeah, they are going to be as big as gods, and the album's good. Richard, did you mean Kraftwerk or Milli Vanilli? Chris, I wish - JF

MILES: BETTER?

From: Harriet Corns
To: NME

Your review of Miles Kane's gig in Middlesbrough (NME, May 18) is more ammunition

for my battalion of reasons why Miles is better than Bugg. Sure, Jake's got talent and fair play to any 18-year-old who can score a Number One debut album and a support slot with a Godlike Genius, but there has got to be something wrong in the balance here. I can't see how a wishy-washy country rocker with about four exciting songs can compete with someone who has grafted in three other (brilliant) bands before finding his niche as an immense performer armed with a plethora of non-stop dancing tunes. You said yourself that the crowd was really into it, so how come Miles can stir up this sort of constant frenzy with just the opening chords of 'Inhaler' while Bugg fans gently nod along to 'Country Song' and yet still the latter is more widely preferred? Without even being at the gig I can tell just from the article that the venue was buzzing, partly because of how great that article was, but partly because I know that at a Miles Kane gig there is no other type of atmosphere. Jake Bugg is perfectly well and good, but to me it's madness why more people haven't heard of this hero who is single-handedly tearing up the country with his anthemic tunes.

From: NME
To: Harriet Corns

Lordy, why does music have to be a competition, Harriet? It's not *The X Factor*. Although I'd pay to see Miles wiggling his stuff while Simon Cowell says "You've made those skintight red trousers your own...".

BRITPOP OF ALRIGHT

From: Ingrid Allan
To: NME

Just wanted to congratulate you lot on the excellent read that was the 100 Greatest Britpop Songs (NME, May 11). As a fan whose unfaltering love of the movement constantly takes a battering from disappointing club nights and lazy compilations (not to

mention having friends who only ever associate it with Oasis), it was an absolute delight when listening back to the list on YouTube not to have to endure the moronic plodding of 'The Riverboat Song' or those awful lyrics in 'She's Electric'. Instead my friends and I spent an afternoon leaping manically about the room to the upbeat guitar jangles you did include. It was clear from Mark Beaumont's introduction how much enthusiasm there still is at *NME* for these bands and what they meant to a generation. Now, I'm off to cut my hair short and scour the charity shops for a Fred Perry polo shirt.

From: NME
To: Ingrid Allan
 The power of Britpop is unwavering, Ingrid. Come 4pm on a Friday in the *NME* office when the pub twitches kick in, there's no better soundtrack than blasting through our list. Not even a Mint Royale album - JF

GRIM MORNINGS

From: Oliver Walkden
To: NME
 The Radio 1 *Breakfast Show* is to music what Dan Brown is to literature: commercial, pointless, inane. The whole station has been on its arse for years, promoting the same old sonic drivel. BBC 6Music is one of the only things worth listening to. If there's



STALKERS

From: Sam Bunt
To: NME
 Here's me with Carson and Dave from Merchandise. I didn't get to speak to them a lot, but they were cool and their set was really good!

any reason that the figures have fallen, it's probably that Grimmy's voice is an irritating northern shrill.

From: Jamie Redmayne
To: NME
 Boo hoo that Radio 1 has an average listening age of 33. Does the BBC not understand that unless you're 25 or over you're more than likely to be in bed during the hours of 6-10am while that foppy-haired wanker is on air? What a talentless twat. The only reason I would be his friend is because I'd have a 27 per cent better chance of bedding Daisy Lowe and a 99 per cent better chance of punching Florence [Steady on! - Peace-loving Ed] and her rusting machine. Leave it out BBC, why listen to any other station of yours than 6Music?

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From: NME
To: Oliver Walkden, Jamie Redmayne
 Lots of letters about Grimmy this week, all negative of course. It's interesting how in this digital age of choice and discretion it still gets up people's noses when they think the Radio 1 breakfast slot is being swined up. Reading between the lines of the above, I may have come up with a solution for the aggrieved: IF YOU LIKE 6MUSIC, JUST LISTEN TO THAT INSTEAD WHEN YOU'RE EATING YOUR CORN FLAKES. And good luck with the Daisy mission, Jamie. Although if we're playing percentages, judging by your manner I'm giving you a 95 per cent likelihood of still being a virgin in a year's time - JF

GREATEST INDIE LETTER EVER

From: Coastal Joe
To: NME
 I really enjoyed your two-part feature on The Greatest Indie

Web Slinging

The highlight of this week's *NME.COM* action

WISH TO SCREAM (ABOUT A REVIEW)

The new Tribes album landed in the *NME* office not so long ago. The overbearing reaction among us was disappointment. Writer Lisa Wright dished out a 4/10 review in the May 18 issue, but we streamed the album in full on *NME.COM* so you could make your own minds up before it came out, too. Lisa claimed, "Almost the entire record sounds as though Tribes are simply ticking boxes, as though they've boiled down the ingredients of rock'n'roll songwriting to a simple checklist of riffs and song structures and forgotten that it all means nothing unless it actually has a bit of heart." She went on to describe the album as "hollow gloss - or, perhaps worse, gloss hollowly masquerading as grit." Fair enough? Or is 'Wish To Scream' a work of genius that she just didn't 'get'?



Best of the responses...

They've gone all acoustic-y/gospel/American on us. I really liked 'How The Other Half Live' until it didn't change pace - solo aside. Could've done with some 'Baby'-style songs, sadly.
Harry Barnes

After 'Baby', Tribes could have churned out more of the same, but didn't. I find it disappointing that *NME* would give the album 4/10. 'Wish...' is full, soulful and shows they're not one-trick ponies.
Katy Spencer

4/10 for this album is beyond ridiculous, *NME*. The fact that the band have gone away and developed their sound over the past 18 months rather than rush-release 'Baby' mk2 says a lot. This LP is more grown up

both lyrically and musically.
Alex_the_beast

4/10 is a tad harsh. But it's nowhere near as an enjoyable experience as 'Baby'. 6/10 at most.
Willo290592

Labels Ever (*NME*, April 27 and May 4). My one tiny gripe was the piece on Fife's Fence Records. Its inclusion was massively justified, but you painted it as a folk label when in fact Fence has released a broad spectrum of music including thrash metal and - I shit you not - Japanese techno. Also, if you'd done a bit more digging you would've discovered also more recent releases, gems such as 'Now That You Are A Dancer' by Kid Canaveral and Eagleowl's 'This Silent Year' (both released this year), and 2012's 'God Damn You Mountain' by Seamus Fogarty. Still, it was a brilliant feature, and in these times of supposed ailing record sales it was great to see you big up the little guys.

From: NME
To: Coastal Joe
 Coastal Joe, you are amazing. Mainly because your name is Coastal Joe, but also because, where we failed, you have

now educated the masses about the more recent genius of Fence. Please, take a bow and let us bask in your glory. Coastal Joe - it sounds like one of Pete Doherty's old Rhythm Factory mates, doesn't it? - JF

ANGEL GABRIEL

From: Michael
To: NME
 Thank you, *Radar* for introducing me to Gabriel Bruce's brilliant 'Love In Arms'. My favorite album of the year so far.

From: Jude
To: NME
 I had never heard of Gabriel Bruce until reading about him in *NME* recently but am now totally on board. As a big fan of those troubled yet passionate lotharios Leonard Cohen and Nick Cave, I knew I had to give Mr Bruce the time of day thanks to Emily Mackay's excellent review of his album 'Love In Arms'. And, a few weeks later, I am truly glad I did.



STALKERS

From: Tom Wells
To: NME
 Here's me with Miles Kane. My friend and I ran from Pizza Hut when we saw him outside Komedia in Bath. We went back to the pizza in the end!"

From: NME
To: Michael, Jude
 You are very welcome guys. It was our pleasure. It's grafters like Gabriel - the kind of people who don't make gazillions yet are still completely devoted to the cause - who make pop music such an interesting, rewarding prospect. More power to 'em - JF

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

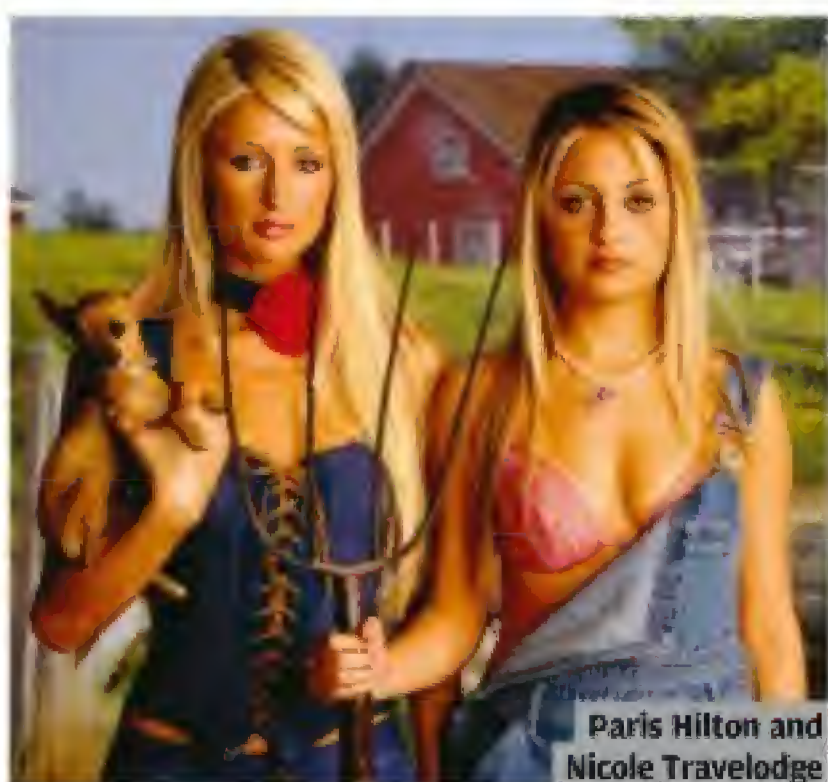
QUESTION 1

Which of your songs was used in the TV series 'The Simple Life'?

"Meeting Paris Hilton."

Correct

"I met her at Coachella 2007. Her security guard came moments before we were going to the stage saying, 'Paris Hilton would like to come and introduce herself, is that OK?' and she was very sweet, actually. She said, 'Yeah, I say 'bitch' a lot!'"



Paris Hilton and Nicole Travelodge

QUESTION 2

Which city were you stranded in on your way to play at Lollapalooza in 2007?

"Baltimore. There was some problem with American Airlines."

Correct

QUESTION 3

Complete this lyric: "Music is my hot hot bath, music is my hot hot sex..."

"My music is bad like...!", no I got it wrong!"

Wrong. "Music is my back rub, music is where I'd like you to touch". Racy!

"We were just putting words that rhymed together."

QUESTION 4

Name four acts covered or mashed-up on your EP 'A Onda Mortal/Uma Tarde Com Pj'.

"Blondie, The Undertones, 'Sweet Dreams'... Eurythmics and Supla."

Correct. You could also have had Madonna, J Lo, Sleater-Kinney, Disk Putas, Missy Elliott or Yeah Yeah Yeahs

"We always loved Missy Elliott and 'Teenage Kicks' is kind of like the same chords. Disk Putas was this cool punk band in São Paulo and that lyric is funny."

QUESTION 5

CSS, in English, means 'tired of being sexy'. Who originally said that?

"Beyoncé said it about herself."

Correct

"At the time I didn't read the whole thing, I just saw the title and I

Beyoncé: tired of wiping her arse

LOVEFOXXX, CSS



could you win in that week's issue?

"I have no idea."

Wrong. It was a drumkit worth £900!

"I was getting very competitive with this because I keep diaries and I have a good memory so I was like 'I'm gonna nail this!'"

QUESTION 9

According to Wikipedia, how many copies has the Brazilian version of your debut album reportedly sold to date?

"I have no clue. I don't really trust these Wikipedia facts and for us it kinda makes no sense, I don't really care for that. But

how many?"

Wrong. 5,000

"But that's impossible because we made 2,500 copies of that, not 5,000 copies! I know that because it was our first album and I went, 'Wow, that's too many.'"

But you did give away a blank CD-R with each copy so fans could burn one for a friend. And the question was asking what Wikipedia says

"OK, yes."



The new Duracell ad was a bit much

QUESTION 10

What animal does a woman kiss on a bed during an earthquake in the 'Let's Make Love And Listen To Death From Above' video?

"The little bunny! His name was Dingleberry."

Correct. What's that all about?

"He was my roommate's bunny and he was just hanging out in the house and the director said, 'Maybe she could do that because they're both super-cute!'"



panicked and said to everybody, 'What if we name our band after what Beyoncé said? And by the way, WHAT?' Beyoncé's great, we all love her, she's such a great force."

QUESTION 6

Which airport is featured on the cover of the seven-inch version of 'Left Behind'?

"Helsinki airport."

Correct. Why?

"On 'Left Behind' we talk about Helsinki, being there and partying with Gwen Stefani after the show. We had a DJ set

and people got super-rowdy, maybe that's how the Scandinavians roll, dancing on top of the table, pretty violently, wearing the lamp-shades as hats. It was kinda surreal."

QUESTION 7

While touring 'Donkey' your touring band featured drumming from The Cooper Temple Clause's Jon Harper. Can you name any of his former band's albums?

"No."

Wrong. 'See This Through And Leave', 'Kick Up The Fire, Let The Flames Break Loose', 'Make This Your Own'

QUESTION 8

On the NME cover where you dressed up as a glitterball donkey, what fabulous prize

Total Score
6/10

"I feel like I'm back at school because that's the grades I used to have. I thought I'd be better at this!"

NME

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5

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